

JEMF QUARTERLY



JOHN EDWARDS MEMORIAL FOUNDATION

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THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock*.

The foundation works toward this goal by:

gathering and cataloguing phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

and reissuing historically significant out-of-print sound recordings.

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The *JEMF Quarterly* is edited by Norm Cohen and Patricia Atkinson Wells. Manuscripts that fall within the area of the JEMF's activities and goals (described on the inside front cover) are invited, but should be accompanied by that linguistic barbarism but editorial necessity, the self-addressed stamped return envelope. Address all manuscripts, books and records for review, and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California, Los Angeles, CA 90024.

MY PRETTY QUADROON



"HANK" "EZRA" "LEM" "TOM" ZEKE"

As sung by
the
**BEVERLY
HILL
BILLIES**

**Radio Station
K. M. P. C.**

With
MALE QUARTET ARRANGEMENT

PUBLISHED BY
Morse M. Preeman
Los Angeles, Calif.



THE BEVERLY HILL BILLIES

By Ken Griffis

Bob Wills, of Texas Playboys fame, was fronting a three-piece group, playing for outdoor dances; a young Gene Autry was appearing on the WLS Barn Dance; Roy Rogers was driving a truck; Bob Nolan was lifeguarding on a California beach; Tex Ritter was doing one-night stands with a touring musical troupe; Buck Owens was still in diapers; Merle Haggard was thirty-five years away from stardom; the legendary Merle Travis was thinking about taking up the guitar and the Beverly Hill Billies were the toast of Los Angeles.

The name, "Beverly Hill Billies" will mean little to most readers, perhaps a bit more to some, and a great deal to only a few. It wasn't until I became involved in researching the Sons of the Pioneers that the name took on real meaning. To a man, the original Pioneers repeatedly and respectfully referred to the Beverly Hill Billies. Pat Brady was very complimentary, stating he rarely missed one of their programs, as he could hear it coming out of every house. Roy Rogers and Bob Nolan commented that the formation of the Sons of the Pioneers was influenced in large part by the popularity of the Hill Billies, and certainly the earliest Pioneer sounds were patterned after them.

Over the past year and a half, the search for reliable information on the Beverly Hill Billies has proved disappointing. It would appear very little of note has been written about them although they were the first country group on radio in the Los Angeles area to attract wide attention. Very little was recorded about the group while they were active and, after two extremely successful years, the group splintered, making documentation difficult.

The following information, offered as a basis for further study, was garnered from personal interviews, newspaper articles, and radio logs. Such a study is richly deserved, for the Beverly Hill Billies opened the door for the many groups that were to follow. The extraordinary success which they achieved created a receptive atmosphere for Country music among other radio stations in the Southern California area. When asked if the Beverly Hill Billies were the best of their time, Bob Nolan replied, "They didn't have to be the best, they were the first."

1930 was not a good year for citizens of the United States or, for that matter, for the

world as a whole. The great Depression had begun just a few months earlier, and the state of mind of most Americans was as depressed as the economy. To boost sagging spirits of the people and, incidentally, the sagging ratings of their small radio station "in the outlying area of Beverly Hills," three business executives met to discuss plans for a new program. They were Raymond S. MacMillan, a tough, single-minded Scotsman, owner of MacMillan Petroleum Corporation and Radio K-MPC; station manager Glen Rice; and staff announcer John McIntire, an astute individual who was to go on to an impressive movie career.

A new and different approach was needed to capture the attention of the listening audience in the greater Los Angeles area. They decided to assemble a hillbilly band, and to attempt to convince the listeners that the members of this band were real hill folk from the mountains near Beverly Hills. As Rice considered the idea, he happened to observe Leo Mannes performing on one of the station's programs. Mannes was not a regular performer. As a matter of fact, he had just stopped by KMPC (the station being located on Wilshire Boulevard) on his way home from the beach. The young lady who had the scheduled program had found herself in a dilemma -- the children in her act had not arrived. Leo obligingly offered to do all the kiddie parts, using a falsetto voice. Such an unscheduled appearance was not at all unusual in those days. Most radio performers were not paid, but generally appeared for the exposure given them, and for the chance to advertise local personal appearances.

Glen Rice was impressed with Leo's showmanship and invited him to take part in the new endeavor. Mannes, born in San Francisco, was a fine musician and had been exposed to all types of music. He had previously appeared with the Len Nash band, a group popular in Southern California for several years, which wavered between a jazz and country sound. It was mutually agreed that two local musicians, Tom Murray and Cyprian Paulette, then appearing on KFI's "Saturday Night Jamboree," would also be invited to join the group.

Murray, like many musicians in those days, was also working as an actor in the motion picture industry. It may be surmised that the Depression had made work in the music business



Left to right: Hank Skillet, Zeke Craddock, Glen Rice, Ezra Longnecker, Dave Donner, Lem H. Giles, H.D.
(September 1930)



Left to right: Dan (Jimmy Newell), Lem Giles, Mr. Bud (Bud Ernst), unidentified, Elton Britt, Hank Skillet, Jad Dees
(Ca. 1933)

scarce. Tom was a giant of a man, standing over six feet tall, with a long beard. Those who knew him describe him as an extrovert with an unpredictable personality. It has been related that in one movie Murray was playing the part of the town-crier, calling out, "It's ten o'clock and all's well." As time passed (in the picture) he got to, "It's twelve o'clock and all's well," but inserted a totally unscheduled yodel after the cry. The surprised director yelled, "Cut!" and demanded of Murray the reason for the yodel. A very pleased Murray said that after all his years of singing, he had just discovered that he could yodel. It is believed that Murray was born in Chicago and had performed in vaudeville early in his career.

Little is known at present of the background of Cyprian Paulette. He had appeared with groups in the Los Angeles area for a short period of time before teaming up with Murray on KFI.

As the trio went into seclusion, preparing for their debut, Rice and McIntire began preparing for the "discovery" of their "hillbillies." One afternoon in late March, 1930, Rice very excitedly broke into the station's programming to tell a most unusual story. As he was out riding in the Malibu mountains he lost his way and, just by chance, had stumbled upon a small village of hillfolk who had not been in touch with civilization for perhaps a hundred years. He explained that these hillfolk live in log cabins, have their own small church and blacksmith shop, and all that you would expect to find in a small backwoods hamlet in the middle eighteen hundreds. The "astonished" Rice had asked the hillbillies if a few of them might consider coming down to appear on his radio station. They had given him a qualified "perhaps." Over the next few days the suspense grew, as it was expected the hillfolk would arrive each day.

Finally, on Sunday, April 6, 1930, Rice dashed into the studio to announce he was certain that this would be the night. "As a matter of fact I think they are coming up Wilshire Boulevard right now. Yes, yes, I see them getting off their mules, and here they are. Ladies and gentlemen, may I present the Hill Billies." In walked Leo "Zeke Craddock" Mannes, Tom Murray, and Cyprian "Ezra Longnecker" Paulette, dressed as they assumed hillbillies would dress. From 9:00 to 9:30 p.m., the Hill Billies took to the air with the expected amount of cornball chatter. A couple of nights later, the Beverly Hill Billies moved to the 10:00 to 11:00 p.m. spot, six nights each week (excluding Monday). Within a few days, an outstanding fiddler, Henry "Hank Skillet" Blaeholder, was added. It is this group that I shall refer to as "the Original Beverly Hill Billies."

Undoubtedly some fans and admirers of the group would charge that Aleth Hansen, or "Lem H. Giles, H.D.," should be included as "an original." Hansen, a native of Wisconsin, was working in the movies when he heard the Hill Billies were

looking for a guitarist and bass singer. Hansen tried out on May 1, 1930 and was hired on the spot. An interesting story involving the "H.D." (for Horse Doctor) character was told to us by Hansen. On the nightly program he announced that he was an "uncertified" doctor of veterinary medicine. He began receiving so many inquiries from fans asking his advice for their ailing animals that he had to consult his brother, who did have a working knowledge of veterinary medicine. The information was then passed along to the listeners. Back on the family farm his father had always carried around a bottle of medicine called Giles, hence his stage name "Lem H. Giles, H.D."

Another early member of the group was Ashley "Jad Scroggins" Dees. "Jad" was most certainly an important addition to the harmony sound of the Hill Billies. He had an excellent voice, and was a fine harmony singer and guitarist. The exact date of his arrival is uncertain, but it would appear "Jad" may have joined around the end of May 1930, as a possible replacement for Tom Murray. Newspaper articles indicate that by August, Tom had gone and "Jad" was there. After his departure from the Hill Billies, Murray formed another successful group, the "Hollywood Hillbillies," which featured an outstanding collection of talent, including Shug Fisher, Norman Hedges, Chuck Cook, and Len Dossey. Cook was later to make an important contribution as a member of the Beverly Hill Billies.

With the addition of "Jad," the Hill Billies had a trio for the first time. While they featured solo numbers, they often offered duets, trios and occasionally a quartet number. The most popular duets were by "Jad" and "Ezra." The trio, with "Lem" on baritone, "Jad" on lead, and "Ezra" on tenor, was very well received by the listeners. Probably the most popular soloist was "Ezra" who had a smooth delivery and an unusual amount of interest in his voice. "Lem," of course, had a fine baritone/bass voice, and "Jad" was always a crowd pleaser. "Zeke," featured on the accordion and organ, rarely sang. He and Hank, who played fiddle, stuck pretty much to their instruments, engaging in an occasional comedy skit.

Within a few weeks of their initial broadcast, the local newspapers began to take note of their activities. Articles appeared which indicated that the Hill Billies were accepted for what they were rather than what they *pretended* to be. But the quality of their performances brought about such comments as:

"Our Hill Billies may be shy on the three R's, but they sure know their tunes."

"Here's a chance to un-lax with the Beverly Hill Billies, returning in fancy to the good ol' days."

"Chances are you can't get into the studio, so listen at home to the gentle humor and melodies of the Beverly Hill Billies."

"What? You haven't heard the Beverly Hill



Left to right: Hank Skillet, Mirandy, Ezra Longnecker, Gus Mack, Elton Britt, Lem Giles, Jad Dees (Ca. 1934)

Billies? Such an admission!"

"The bloom is always on the sage with the Beverly Hill Billies."

"Owner of KGER, C. Merwyn Dobyns, phoned KMPC to say he frequently listens to the Beverly Hill Billies and requested "My Pretty Quadroon."

Unquestionably, the group rapidly caught the fancy of the listening public, both far and near. Within a short period of time, unless one came well before 8:00 p.m., he stood no chance of getting into the KMPC studios. Fans began bringing ladders and boxes in order to look through the windows. Such fame brought an immediate problem for the fellows. Each night Glen Rice, who assumed the name "Mr. Tallfeller," would drive down to a secluded spot to pick up the fellows for the broadcast. After the first few programs, however, they had to remain in hiding at the station until early in the morning to prevent the fans from following them back to their "mountain cabins." They soon came up with a brilliant solution: after the broadcast, the fellows would quickly change to their street clothing and walk, unrecognized, right past the waiting fans.

Some may assume that the Hill Billies' popularity was due primarily to the mystique surrounding their "discovery." Certainly that heightened the interest, but the principal reason for their continued popularity was their music. Giles remarked that they had such a vast repertoire that they did not need to repeat a song for several months. Their songbooks are most interesting—primarily handwritten, and in loose-leaf notebooks, with a date stamped in the corner to indicate the date of performance. Many have the various harmony parts written in different colors. (Lem Giles said, during an interview, that it was his wish that this material be placed in the JEMF archives, and Ms. Ruth Doolin has graciously carried out his wish.) The opening of each nightly program was calculated to capture the imagination of the listener. Rice would say, "And now, ladies and gentlemen, they have ridden down out of the mountains just to sing and play for you. And here they are, the Beverly Hill Billies." With that, the group would break into their theme song, "Red River Valley," and the audience, as you might well guess, would be visibly moved.

The fellows received thousands of letters. All types of offers were made, including proposals of marriage. The sincerity of the fans is well demonstrated by an incident resulting from a casual comment made by "Jad" while on the air. In the course of a conversation he mentioned that he was unhappy "cause the ol' cabin burnt to the ground last night." The next day, much to their dismay, the station parking lot was covered with lumber, furniture, bedding, and food to help out "ol' Jad" and his family. One dear lady brought a letter granting an open line of

credit with the finest furniture store in Los Angeles, instructing this store to allow "Jad" to purchase whatever his family needed. Stuart Hamblen has remarked that in fifty years of broadcasting he has never observed greater fan appeal. This is quite an admission from a performer who gave the Hill Billies a close run in popularity with his own program.

This notoriety led to countless personal appearances. They played on the stages of the largest and finest theaters, always to a packed house. The growing appeal of the Hill Billies is evident in the following newspaper article which appeared in the Los Angeles *Examiner* circa January 1931:

HILL BILLIES PULL GREAT CROWD

If some day you should draw a line through Los Angeles and put on one side of it all the good citizens who have seen the Beverly Hill Billies in person and on the other side all those who have not, you'd find it pretty evenly balanced.

If anything a little in favor of those who have seen the Arkansas, Ozark boys, according to Glen Rice, manager of KMPC where the Beverly Hill Billies appear every night at 10, except Mondays. The number is pretty close to 779,000, he estimates.

Rice's figures date back to when the Beverly Hill Billies first started coming to his station. In those 10 months, he says, 450,000 people have visited the Beverly Hills station.

In two one-week theatrical engagements they played to 74,000 persons. They have performed for 50,000 more in various church, school and club appearances. And more than 100,000 persons have been in attendance at the airport the four times the Beverly Hill Billies have turned out for one occasion or the other.

An interesting and amusing story was related to this writer regarding the interplay between the Sons of the Pioneers and the Hill Billies. Bob Nolan approached Lem Giles to see if the two groups might exchange a few of their unpublished tunes. Such tunes could not be used on the air without the consent of the composer. Giles turned down each Nolan request. Finally, a frustrated Nolan informed Giles that if he didn't cooperate he would take one of Giles' most popular songs, "The Little Choir Boy Sings all Alone Tonight," change one note every four bars and take credit for it. Out of that challenge came the beautiful Nolan tune, "I Wonder if She Waits for Me Tonight."

Glen Rice never missed an opportunity to



Left to right: Charlie Slater, Clint (Frank Liddel), Jad Dees, Mirandy, Lem Giles, Ezra Longnecker, Gus Mack (Ca. 1934)



Left to right: Charlie Slater, Ezra Longnecker, Lem Giles, Hal, Jad Dees, Hank Skillet (Ca. 1934)

grab a headline for the Hill Billies. In June 1930, with much fanfare, he announced that he and "Zeke" would be bringing out a fourteen year old yodeler from Arkansas, whose parents had agreed to a six-week stay. With two thousand fans lining the airport, Huburt Walton arrived. This young fellow made quite an impression on all the fans. The general public acceptance is reflected in a newspaper account of one of his appearances:

"Young Huburt Walton never sang quite as well, I thought, as he did at yesterday's Los Angeles Breakfast Club radio broadcast over KFWB. He was accorded a rousing welcome by all in attendance. The Breakfasters even more enthusiastic, if possible, than the crowd that journeyed to KMPC with the express purpose of seeing him and the other Hill Billies. Mr. Tallfeller will be returning Huburt to his home in a couple of weeks."

When Huburt was to be returned to his home, KMPC went all out to ballyhoo the event. It was announced that all of the Hill Billies would be at the airport to see their "cousin" off. Stuart Hamblen relates a very funny scene revolving around Walton's departure. When Stuart first told of the event, indicating some sixty thousand fans lining the airport, I thought perhaps the size of the crowd might have grown a bit with each telling. I subsequently ran across an account of Walton's departure in the Los Angeles *Examiner* in which the crowd was estimated to be in excess of fifty thousand. Stuart told of the Hill Billies -- most of whom were less than expert horsemen -- arriving with their rented horses and mules in a well-marked rented van. They parked some distance from the airport, out of sight of the fans, and rode the short distance to perform for the gathering crowd. As the fellows started their return ride back to the van, they were engulfed by several hundred fans on foot, following along to see where the fellows were going. Most hoped, I'm sure, to follow the fellows all the way back to their "mountain hide-away." Not wishing to disillusion their admiring fans, and hoping to shake the crowd, they picked up speed. The faster the Hill Billies rode, the faster the fans ran. "Zeke's" old mule was a real plodder, so Stuart finally threw a rope around his neck and with help from "Ezra" at the other end, the pace quickened. But still the fans were with them. Across lawns, up alleys, over and through shrubbery rode the Hill Billies, with a few dozen hardy fans hanging in. What a sight that must have been, with the Hill Billies alternately falling off and scrambling back onto their animals, a scene that would have done justice to a Mack Sennett movie. After about thirty minutes of zigging and zagging, the fellows reached the waiting van, with half a dozen plucky fans, their tongues hanging out, still coming on. How far they may have trailed the van isn't recorded.

In early summer, 1930, a gracious, talented lady, Marjorie "Mirandy" Bauersfeld was added to

the group. Her part in the charade was that of "Lem's" oldest daughter. Born in Springfield, Missouri, Marjorie worked the Chautauqua circuit before moving on to appear in a number of Mack Sennett movies. On the Hill Billies' programs she mainly passed along news of the group's activities and did the "preachin'" on Sunday.

Shortly after the arrival of "Mirandy" and the departure of Huburt, Stuart Hamblen joined the group adopting the name "Dave Donner" -- supposedly a member of the lost Donner family. Hamblen appears to have remained with the group for only five or six months, although his recollection is that it was a for a longer period. In October 1930, Curt "Gabe Hemmingway" Barrett joined for a short while, possibly replacing Hamblen. Barrett has stated that he was in on the original plans for the program, but left to go on tour with another musical group before the first program aired. One of Hollywood's most enduring performers, Barrett wavered between music and an acting career in Westerns. He was in and out of the Hill Billies several times and made a marked contribution with his fine baritone voice.

With the unprecedented popularity of Huburt Walton, it was not surprising that Rice repeated the act by bringing out a very talented yodeler, Jimmy Baker, from the Ozark Mountains. Baker, or "Elton Britt" as he was called, was perhaps the finest singer the Hill Billies ever had. He was flown out on MacMillan's private plane, arriving on August 16, 1930, with a crowd estimated in excess of ten thousand to greet him. "Elton" is described as having been a very likable young man who played the harmonica, banjo, guitar, and fiddle.

Shortly after the arrival of "Elton," who took leave every so often to go back to the old homestead, New York born Charlie Quirk made his appearance with the group. Charlie, called "Charlie Slater" on the program, was a friendly person, possessed an extremely listenable voice, and was a better than average guitarist. "Slater" featured mainly "mother" type songs, which caught the fancy of the older listeners, one of whom mailed him the following poem from Rosemead, California in 1932:

WHEN CHARLEY SINGS

Mine ears have heard the murmur of the rills,
The joyous warbling of the woodland thrush,
But none compare with Charley of the Hills,
His Mother songs, and memories gush.

I shut my eyes and listen in the dusk
To "Childhood days when mother sang,"
And wonder if life is but a husk
Of what I dreamed when I was young.

Of summertime and Merry Christmas cheer,
And all the folks and dear old friends,
Who gathered there to greet the glad New Year,
I see them all and then the music ends.



Hank



Mirandy



Jad

BROTHER McCANDLESS

HIS GOSPEL
ACCORDING TO

MIRANDY

Price \$1.00

MIRANDA GILES
Station KMTR
HOLLYWOOD, CALIFORNIA



Lem



Charlie



Ezra

I hear them, when Charley's at the microphone,
 "The song is ended," but the show goes on,
 Something's missing and I wait and hone
 To hear Charley sing "Love's old sweet song."

The night descends, and comes the rosy dawn,
 Rolls on to dusk the singer of my choice
 In melody and harmony drifts on
 I know him not, but love his voice.

Of attributes, he may possess a score,
 But one, to all the world he flings
 Each night, a song on air waves drifts o'er,
 And life seems sweet, when Charley sings.

Shortly after their formation, the Hill Billies signed a contract with the Brunswick Recording Company. The lingering effects of the Depression were much in evidence and few recordings were made. It is assumed that the performers on the first recording released were Tom Murray, Leo Mannes, Cyprian Paulette, and Hank Blaeholder, but this has not been confirmed.

A number of their early songs, both on record and in their broadcasts, were furnished by the "Happy Chappies," Nat Vincent and Fred Howard. They were one of the most successful singing and songwriting teams of the thirties and forties, turning out such country/western standards as "Strawberry Roan," "When the Bloom is on the Sage," "Me and My Burro," "At the End of the Lane," "My Pretty Quadroon," "Mellow Mountain Moon," and "Wonder Valley." The Happy Chappies also had their own popular radio programs in Los Angeles and San Francisco for several years.

Making little impact, the Hill Billies appeared in several motion pictures which starred Jack Oakie, Charles Starrett, Ray Whitley, Gene Autry, Tex Ritter and Smith Ballew. It was difficult to show-case their unique talents in feature-length films, and the short subject films which were made early on in their career. Following their movie appearances with Ballew, the Hill Billies accompanied him on a national tour.

With the problems of fan adoration, jealousy among group members, a bit too much of the fruit

of the vine, and too many wild Hollywood parties, the group unfortunately disintegrated. In September 1932, the Hill Billies left KMPC, going first to Radio KTM, and in due course to several other local stations. At one point they splintered into two groups, each claiming to be the "original" Beverly Hill Billies. In late 1932, Glen Rice took another group to San Francisco which included Shug Fisher, "Squeek" McKinney, Curly Bradley, "Ezra" Paulette, and Hubert Flatt. Supplementing this Los Angeles-based group (perhaps making his first professional appearance) was the superbly talented Lloyd Perryman, later of Sons of the Pioneers fame.

"Zeke and His City Fellers" replaced the Hill Billies on KMPC. Would you believe that Zeke Mannes (Mannes) was "found" in the Salvation Army band in Los Angeles, quickly assembled a popular band, the City Fellers, and took over the Hill Billies air time? From a "hillbilly" to a "cityfeller" in one fell swoop!

With variations in the group from time to time, the Hill Billies remained popular and active up into the late '30s. They were briefly revived in the mid-forties, when a number of listenable transcriptions were made. "Jad" Dees attempted in the mid-fifties to breathe new life into the name, but unfortunately the time for the group and the concept had passed. The name Beverly Hill Billies was seen in the press for perhaps the last time in 1963, as former members "Jad" Dees, Aleth Hansen, Charlie Quirk, and Curt Barrett sued and won a settlement from the TV producers of "The Beverly Hillbillies," for infringing on the name.

Come and sit by my side if you love me,
 Do not hasten to bid me adieu,
 But remember the Beverly Hill Billies,
 And the old songs that we sing for you.

We will remember.

Singer



LITTLE ELTON, who will appear at the Bowl Circus and spread cheer. He's member of Beverly Hill Billies.

Elton Britt of the Hillbillies, also returned to KMPC last Thursday along with "Zeke." Elton has been away for about three weeks, making a trip "home" to the Ozarks to see his mother.

Film Stars Aid

At the motion picture studios many of the stages will be darkened to permit famous stars to take part in your show.

An eleventh hour addition to the crowded list of attractions will provide thrills for radio fans. Little Elton, famous yodeler from the Ozark Mountains, known to every radio fan in America, will perform in person through the courtesy of the Los Angeles Theater. Robert Gumbiner, manager of the theater, will rush the boy star to the Bowl in a fast car, instead of permitting him to ride the slower mule to which he is more accustomed.

Elton Britt Quits West

Last Friday, October 10, Elton Britt left the Beverly Hill Billies to go home as his six weeks' of fun were finished. He and Glen Rice left very quietly, going out into the country to take their plane.

According to the last report, Mr. Rice is not going to try and find anyone to take Elton's place, but everyone seems to be hoping that he will change his mind and on his return have another Hill Billy with him.

Oct. 10, 1936

That Elton Britt has been in Oklahoma from the Ozarks. He has been one of the Hill Billies and has been singing in the heart of the Beverly Hills. He is the "Happy" Group, and has been published in B. L. I.

As for Elton, you're a well known singer. Elton's family moved from the Ozarks to Oklahoma, and Elton doesn't like the new country, go and one day.

"In the Heart of the Beverly Hills" has never been published.

THE old saying, "There's no accounting for tastes" was exemplified out at KMPC on a recent Beverly Hill Billie broadcast, when young Elton Britt, the boy yodeler brought a six-foot "silver" racer snake into the broadcasting studio. To say the least, there was quite a commotion.

*Just a little station—
but still gettin'
along.*



KMPC



HOME OF THE
Beverly Hill Billies

Owned and Operated by
MacMillan Petroleum Corp.



JAMES ROLPH, JR.
GOVERNOR



September 16, 1932.

The Beverly Hill Billies,
Radio Station K. T. M.,
Beverly Hills, California.

My dear Friends, the Beverly Hill Billies, and
Their Friends, the Audience of the Air:

I am very pleased to learn that our
friends the Beverly Hill Billies, who have
brought so much happiness and cheer with their
folk songs and plaintive melodies, are back on
the air again.

I know that these good friends will
gladden your hours and lighten your burdens, and
especially cheer those who are ill and shut-in
and cannot take advantage of other pleasures and
entertainment. And also to the aged, who never
fail to listen in to these programs, the memories
of the songs of olden days that are rekindled in
your minds, will bring you joy and peace and
happy days.

I wish all of you happiness and con-
tentment and the blessings that good music, story
and song, brings to each and every one of you.

I thank you "Billies" and am glad
you are back home.

Very sincerely yours,

Governor of California.

IN THE HEART OF THE BEVERLY HILLS

BY FRED HOWARD } ASCAP
NAT VINCENT }



THERE'S A QUAIN'T LIT-TLE SPOT, THAT IS AL-MOST FOR-GOT, IN THE



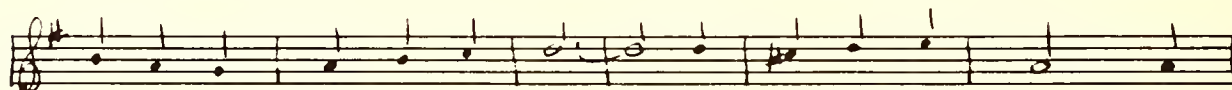
HEART OF THE BEV-ER-LY HILLS, SAFE-LY HID-DEN A-



WAY FROM THE CARES OF THE DAY, MID THE MOUNT-AINS AND WILD WOOD-LAND



KILLS. CLOSE TO HEAV-EN IT SEEMS, IS THIS LAND OF OUR DREAMS, AND THE



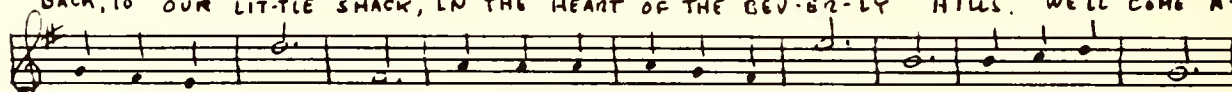
FOLKS THERE ARE SIM-PLE AND TRUE, THEIR SWEET LIT-TLE SONGS. OF



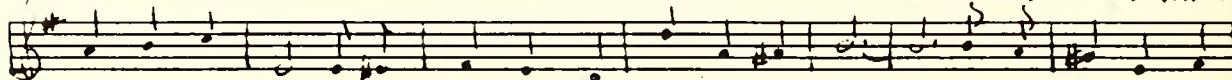
DAYS THAT ARE GONE, MAKE YOU WISH YOU COULD START LIFE A-NEW: IN A PLAIN LIT-TLE
NOW IT'S TIME TO GO



SHACK, STAND-IN' WAY BACK, IN THE HEART OF THE BEV-ER-LY HILLS, THERE MID THE
BACK, TO OUR LIT-TLE SHACK, IN THE HEART OF THE BEV-ER-LY HILLS. WE'LL COME A-



SUN-SHINE AND FLOW-ERS, WE SPEND OUR HAPP-I-EST HOU-RS, THERE NEATH THE SKY,
GAIN ON THE MOR-ROW, LIGHT-NING YOUR CARES AND YOUR SOR-ROW, JAD, EZ-RA, HANK,



LIFE PASS-ES BY, LEAV-ING HAPP-I-NESS, LOVE AND GOOD WILL. LET THE WORLD HAVE IT'S
ZERE, AND LEM, THANK, TAIL FEL-LEM AND ALL YOU FOLKS TOO, FOR IT'S TIME TO GO



GOLD, ON-LY LET ME GROW OLD, IN THE HEART OF THE BEV-ER-LY HILLS !
BACK TO OUR LIT-TLE SHACK, IN THE HEART OF THE BEV-ER-LY HILLS !



It is believed that the following discography contains all of the recording data of the "original" Beverly Hill Billies. We have also included several of the recordings made by Ezra and His Beverly Hill Billies as a point of reference. Any corrections or additions that readers may care to submit will be greatly appreciated.

I would like to give proper credit to two individuals who assisted with this compilation. William Tolin of Tustin, California--a long time Hill Billie fan--was most helpful. My good friend, "Mr. Americana," Stanley Kilarr of Klamath Falls, Oregon, one of the notable music historians of this era, contributed valuable advice to this entire project.

<u>Los Angeles, California</u>	<u>Brunswick Recordings</u>	<u>The Beverly Hill Billies</u>
<u>April 25, 1930</u>		
LAE 768 A	When the Bloom is on the Sage	BR 421, Su 2049, Vo 3164
LAE 769 A	Red River Valley	BR 421, Su 2049, Vo 3164
<u>May 26, 1930</u>		
LAE 804 A	My Pretty Quadroon	BR 441
LAE 805 A	When it's Harvest Time	BR 441
<u>July 23, 1930</u> (Duet with guitars and accordion)		
LAE 846 A	At the End of the Lane	BR 455
LAE 847 A	Mellow Mountain Moon	BR 455
LAE 848	Blue Mountain Shack	Unissued
LAE 849	In the Heart of the Beverly Hills	Unissued
<u>September 5, 1930</u>		
LAE 867 A	Back in the Hills of Colorado	BR 462
LAE 868 B	Peek A Boo	BR 462
<u>November 5, 1930</u> (Six men: violin, guitar, accordion and duet)		
LAE 893 A	Back in the Hills of Colorado	BR 462 (remake)
LAE 894 A	Peek A Boo	BR 462 (remake)
LAE 895	Bring Your Roses to Her Now	Unissued
<u>November 18, 1930</u>		
LAE 904	Bring Your Roses to Her Now	Unissued
LAE 905 B	My Old Iowa Home	BR 506
LAE 906 A	Wonder Valley	BR 506
<u>February 10, 1931</u>		
LAE 952	Strawberry Roan	BR 514, Su 2263
LAE 953	Everglades	BR 514
<u>February 27, 1931</u>		
LAE 958	Prairie Skies	BR 519
LAE 959	She Sleeps Beneath the Daisies	BR 519

THE HOLLYWOOD HILL BILLY WALTZ BALLAD SUCCESS

DOWN THE TRAIL TO THE GIRL I LOVE

by SHUG FISHER - NORMAN HEDGES and
WILL LIVERNASH

WITH SPECIAL
HARMONY CHORUS
QUARTETTE
— AND —
KULELE
ARRANGEMENTS



THE POPULAR
HILL BILLY GROUP
on radio station
KMTR - Hollywood, Calif.

Featured with Great Success
By This Popular Hill Billy Group
"NORM" HEDGES, "SHUG" FISHER, LEN and CHUCK

THE HOLLYWOOD HILLBILLIES (l. to r.) Len Dossey, Chuck Cook, Norman
Hedges, Shug Fisher

<u>San Francisco, California</u>	<u>Ca October, 1932</u>	<u>Glen Rice and His Beverly Hill Billies</u>
SF-1	When I Was a Boy from the Mountains (And You were a Girl from the Hills)	BR 597, RZ G 21977, Pan 25355
SF-2	Swiss Yodel	BR 597 RZ G 21977, Pan 25355
SF-3A	Big Corral	BR 598, RZ G 21981, Pan 25374
SF-4A	Git Along Little Doggie	BR 598, RZ G 21981, Pan 25375
SF-12A	Ridge Runnin' Roan	BR 599, RZ 21982, Pan 25611
SF-13A	Lonesome Valley	BR 599, RZ 21982, Pan 25611
SF-14A	Back in the Old Sunday School	BR 600, RZ G 22169, Pan 25553
Bl2151A	Cowboy Joe	BR 600, RZ G 22169, Pan 25553

<u>Los Angeles, California</u>	<u>October 20, 1937</u>	<u>Ezra Paulette and His Beverly Hill Billies</u>
LA 1475A	The Old Arapahoe Trail	Vo 03882, ARC 8-01-53, Cq 8955
LA 1478B	Rosalie	Vo 03882
LA 1480A	On the Texas Prairie	Vo 4104, ARC 8-01-53, Cq 8956
LA 1474A	Singing My Hillbilly Song	Vo 4104, Cq 8955
LA 1475B	The Old Arapahoe Trail (a different take)	Cq 8955
LA 1474A	Singing My Hillbilly Song	Cq 8955
LA 1476A	When the Wild Flowers are in Bloom	Cq 8956, Vo 3263, ARC 8-04-55
LA 1478B	Rosalie	Cq 8956, Vo 3882, ARC 8-01-53
LA 1477A	My Little Cow Pony and I	Cq 9011
LA 1479A	The Prisoner's Song	Cq 9011, Vo 3263, ARC 8-04-55
LA 1480	On the Texas Prairie	Vo 4104, Cq 8954
LA 1481	Girl of the Prairie	Cq 8954

Tech-Art/Treble Clef Recordings

Cl01-A	Colorado	508, Cl01
Cl01-B	West of the Rockies	508, Cl01

Solar Recordings

RR 12346-1	The Coyote Howls	4, 0712
RR 12347-1	Somewhere Over There	4, 0712

Rich/Courtney Recordings

7115A	Down Houston Way	SA238
KM1132	The Shack I Call Home	KM1132, 109B
KM1133	Someday Sweetheart	KM1133, 109A
7110	The Two Faced Japanese	RR-12344-3A
7111	The Angels of Bataan	RR-12345-1
7112	Where the Coyote Howls	RR-12346-1
7112	Somewhere Over There	RR-12347-1
7114	Smiles are Made out of the Sunshine	SA-240-RE, 106A
7114	Wreath of Memories	SA-239-RE, 106B
7115	Down Houston Way	SA-238-RE, 108A
7115	Two Hundred Texas Rangers	SA-241-RE
7116	Headin' for Nowhere	SA-237, 110A
7116	I'm Thru Wastin' Time on You	SA-243, 110B
7117	Wheel of Fortune	SA-242-RE, 107A
7117	Where There's Someone Waiting	SA-244-RE, 107B
7106	There's a Blue Star in the Window	KM-1130, 7106
7107	The Silhouette of You	KM-1131, 108B

"NOTHIN' OUTRUN MY V-8 FORD";

CHUCK BERRY AND THE AMERICAN MOTORCAR, 1955-1979

By B. Lee Cooper

Chuck Berry epitomizes the folk artist of the Rock idiom. His style did not change because it did not have to; from the beginning it unconsciously expressed the responses of the artist and his audience to the ordinary realities of their world: to cars, girls, growing up, school, or music.

--Carl Belz¹

The motorcar is omnipresent in contemporary American society. David J. Neuman reported in 1974, "No mechanical convenience has so enthralled a jaded public as the automobile has the American masses. Certainly the television is used as often and for longer hours and the telephone is more plentiful, but the special relationship between an American and his/her car is based upon more than convenience..."² What is perhaps more unique than this elevated profile of the automobile is the ambivalent attitudes which characterize public opinion toward this enigmatic machine. As many observers have noted, an ironic love-hate relationship dominates the history of twentieth-century thought and writing about the motorcar. "The American automobile has traveled the whole circuit from hero to villain," notes Glen Jeansonne. "Once enshrined as a liberating and democratizing agent, it is now condemned as a major cause of pollution and congestion."³

Since its initial appearance, the automobile has been a subject of popular songs.⁴ From Billy Murray's "He'd Have to Get Under, Get Out and Under, To Fix Up His Automobile" to the Hot Rod/Surf Scene Tunes of the Beach Boys ("409," "Shut Down," "Little Deuce Coupe," and "Fun, Fun, Fun"), Jan and Dean ("Drag City," "Dead Man's Curve," and "The Little Old Lady from Pasadena"), and Ronny and the Daytonas ("G.T.O."), car-related songs have attracted record buyers. It is not peculiar, then, that the poet laureate of rock 'n' roll music -- Chuck Berry -- should also be one of the foremost spokesman among contemporary composers on the nature and impact of the motorcar on his fellow Americans. For the past quarter century no other songwriter has demonstrated more lyrical ingenuity in introducing four-wheeled imagery to depict issues of freedom, mobility, sexual relationships, prosperity, and authority.

I.

Chuck Berry was the first literate lyricist in rock-and-roll and, so

far as I'm concerned, he's still the champ.

--Joel Vance⁵

Chuck Berry emerged as a popular recording star for Chess Records of Chicago in the summer of 1955. His first hit release -- "Maybellene" -- ranked as high as #5 on the *Billboard* "Top 100" charts. Despite the racist stigma which was often attached to rhythm-and-blues songs performed by black artists in the mid-1950s, Chuck Berry produced hit after hit. "Roll Over Beethoven" rose to #29; "School Day" peaked at #5 after 26 weeks on the *Billboard* list; "Rock and Roll Music" and "Johnny B. Goode" both climbed to the #8 position in 1957 and 1958, respectively; and "Sweet Little Sixteen" closed at #2 during a 16-week period of popularity. The Chuck Berry hit song phenomenon stretches from 1955 to the present. During the 1960s his recording productivity slowed considerably, but no less than eight of his 45 rpm releases reached the *Billboard* "Top 100." And in early 1970, on the strength of praise by the Beatles and the Rolling Stones and during a surge of rock 'n' roll nostalgia, Chuck Berry reasserted himself with a revised version of his classic "Reelin' and Rockin'" and a novelty song entitled "My Ding-A-Ling."⁶

Chuck Berry has always been a youth-oriented performer. His consistent popularity among record buyers and concert audiences, the fact that he has always been a *total* performer (singer, writer, dancer, and musician), and the dramatic effect of so many of his songs on the entire field of popular music make him a seminal figure in contemporary audio production. The themes of his songs are manifestly personal. They demonstrate a minstrel's approach to modern life. Chuck Berry's song-poems are pointed observations and commentaries about the life-styles of young people in urban-industrial America. He notes the lack of relevance in public school experiences ("School Day," "Too Much Monkey Business," and "Anthony Boy"); he depicts

the universal reliance of young people on popular music as a means of emotional communication and celebration ("Rock and Roll Music," "Round and Round," and "Go, Go, Go"); he capsules the invigorating but confusing process of social maturation ("Almost Grown," "Sweet Little Sixteen," and "Sweet Little Rock and Roller"); he fabricates and breathes life into a series of twentieth-century Horatio Algiers ("Johnny B. Goode," "Bye Bye Johnny," and "You Never Can Tell"); he condemns the fickleness of the female heart ("Nadine" and "Little Queenie"); and he describes the simplistic image of America to teenagers everywhere ("Back In the U.S.A.").

The thematic consistency of Chuck Berry's lyrics constitutes only one aspect of his uniqueness, though. He is also a creative force in language usage (a quality which Mencken would have applauded). In addition to employing standard slang terminology in his songs--"Machine" for automobile and "cruisin'" for driving--, Chuck Berry initiates fascinating verbal images which come to symbolize the characters or scenes which he is describing. For instance, Johnny B. Goode doesn't just sit beside the railroad track and play his guitar. Instead, he "strums to the rhythm that the (train's) drivers make..." And the young man chasing the fickle Nadine doesn't just call out her name; he is described to be "campaign shoutin' like a Southern diplomat..." Students at a dance don't just enjoy rock 'n' roll songs; they are "feelin' the music from head to toe..." And finally, the young women of Chuck Berry's lyrical world inevitably face the transition period called "the grown-up blues" when they begin to wear "tight dresses and lipstick" and start "sportin' high heel shoes..."

II.

Like Whitman, Berry is excessive because he is totally immersed in America--the America of Melville and the Edsel, burlesque and installment-plan funerals...

--Robert Christgau⁷

Recognizing Chuck Berry's orientation toward youth, his fascination with urban life and culture, and his folk-poet style of combining personal concerns with the confusion of complex community life and technological advances, it is hardly surprising that the automobile has emerged as a focal object in his lyrics. The following pages explore motorcar imagery in numerous songs written and performed by Chuck Berry.

"Maybellene" *

Fast cars and fickle females have sustained Chuck Berry's lyrics for twenty-five years. "Maybellene" was the first. This 1955 tale illustrated two consistent themes in Chuck Berry's songs. First, the dude with the biggest most elegant car will invariably capture the attention of *any* girl

("Maybellene, why can't you be true?"); and second, the pursuit of a wayward woman is never final ("You've started back doin' the things you used to do."). The driver of the Cadillac Coupe de Ville remains unidentified, although one suspects that his financial resources far exceed those of the singing hero driving the V-8 Ford. Fate, in the form of a sudden cloudburst, enables the over-heated Ford to catch the 110-mile-per-hour speeding Cadillac at the top of the hill. Then what happens? Chuck Berry doesn't depict a battle between the two drivers over the fair damsel. Instead, he returns to the original refrain--"Maybellene, why can't you be true?" Somehow, one senses that the man in the V-8 will be chasing again in the near future.

"Come On" *

This tune, both comic and tragic, finds a disabled automobile to be only one of a growing list of problems for a young man. "Everything is wrong," he declares, "since me and my baby parted." It may be difficult to establish a causal relationship between lost love and failing technology, but Chuck Berry does it. The hero's car won't start. To further complicate matters, he loses his job and can't afford to hire a mechanic. Dolefully observing his immobilized vehicle, the hero expresses the frustrated wish that "...somebody'd come along and run into it and wreck it." One surmises that a token amount of insurance money might be gained from such an accident--although certainly not enough to resolve all of the problems detailed in this down-and-out song.

"Nadine (Is That You?)" *

If dating a girl like Maybellene was a problem, having a fiancée like Nadine would be unbearable. Chuck Berry utilizes traffic congestion--crowded buses, loaded taxis, and endless lines of honking cars--to set the scene for this romantic chase. Nadine, who is reportedly always "...up to something new," is spotted doubling back from a corner and moving toward a coffee-colored Cadillac. As the hero calls out to gain her attention, she abandons the Caddie and gets into "...a yellow cab headin' up-town." The song provides no resolution since the pursuer is left at the mercy of his cab driver and must be content to be "leanin' out the taxi window tryin' to make her hear." Obviously, private transportation is superior to public vehicles--and courtship via buses, on foot, or in cabs is depicted by Chuck Berry as a losing battle.

"No Money Down" *

A new Cadillac symbolizes power, sex, social mobility, notoriety, freedom, and ... the end of the rainbow for the owner of a "broken down ragged Ford." The salesman in this tune is initially silent, but stands beneath a tempting "No Money Down" sign. When the prospective car buyer rolls into the lot, however, the dealer offers to put him in a car "that'll eat up the road." The salesman

soon learns that he is facing a young man who knows *exactly* what he wants. And the list of accessories requested for the yellow, four-door Cadillac Coupe de Ville staggers the mind--wire-chromed wheels and a Continental spare, power steering and power brakes, air conditioning and automatic heat, "a full Murphy bed in my back seat" (Maybellene and Nadine beware!), short-wave radio, television, telephone ("You know I gotta talk to my baby when I'm ridin' alone."), four carburetors and two straight exhaust pipes, railroad airhorns, and a military spotlight. One doubts that the proposed car deal is ever consummated. Nevertheless, the values of the would-be buyer are clearly articulated. A peppy, ostentatious buggy to replace a tired, drab Ford--and the whole world will be fine.

"Too Much Monkey Business" *

This song might bring to mind Jim Croce's "Workin' In The Carwash Blues." The hero is *really* down on his luck. Too many bills and too much hard work. If it's not the antics of a woman trying to steal his freedom by forcing him to settle down, it's the mechanical theivery of a telephone operator stealing his dime, or the exile of Uncle Sam robbing him of physical autonomy and years of freedom through military service in Yokohama. The two automobile related references in this song are brief. The first is a derogatory reference to the inferiority and sterility of military vehicles--"Army car! Arrgh..." The second is a negative attitude expressed about post-military employment at a local filling station--"Too many tasks, wipe the windows, check the tires, check the oil--dollar gas?!!!" There is no joyous speculation about owning the gas station, or driving a Coupe de Ville. Only frustration by being forced to endure too much monkey business.

"No Particular Place to Go" *

This tune is Chuck Berry at his comic best. Initially, it appears to be a typical tale of automotive seduction. The boy is "cruising and playing the radio" with a sweet young thing seated close beside him. He steals a kiss, she whispers softly in his ear, and they continue "...cuddling more and driving slow, with no particular place to go." The romantic mood is shaken, however, when the car is unexpectedly transformed from a lovers' chariot into a four-wheeled chastity belt. Just as the couple is ready to take a stroll in the moonlight, the young woman discovers that her safety harness will not release. The final verse is classic Berry: "Riding along in my calaboose, still trying to get her belt unloose. All the way home I held a grudge, for the safety belt that wouldn't budge." Here is the motorcar as entrapment, a classic example of technologically enforced morality in contemporary song.

"Move It" *

This upbeat tune contains two illustrations of Chuck Berry's creative automobile imagery. The cars mentioned here are utilized as symbols of sex-

ual liberation and unthinking authority. In the first case, the singer yearns to possess a shapely disco queen who "...drives a mustang" and "let's her hair hang."

The second case is more complex. The driver of a '55 Ford finds that his engine has mysteriously died on the freeway. Traffic begins to pile up behind him, despite the fact that he has rolled the disabled car toward the curb and raised the hood to indicate mechanical distress. When Officer Lamar arrives his only recommendation to resolve the automotive problem is a terse, "Move it!" The omission of a statement of sympathy, an offer of direct aid, or even a call for assistance is indicative of police mentality in high traffic areas. "You cannot stop it here! Get it out of here!" is the authoritarian patrolman's heartless and mindless refrain. The stalled automobile symbolizes unexpected trouble (a personal difficulty) as well as an opportunity for someone to offer assistance. But everyone else on the highway ignores the potential good samaritan situation by simply "...tryin' to drive around." Only the policeman responds, unsatisfactorily.

"Almost Grown" *

Coming-of-age, that anthropological combination of physical maturation and economic independence, is a common theme in Chuck Berry's songs. The automobile is frequently a focal point for youthful expenditures--purchase, the addition of personalizing accessories (as in "No Money Down"), the never-ending quest for gasoline ("I'm burnin' aviation fuel--no matter what the costs."), and pleasure-riding in the countryside. From the perspective of the young man in this tune, the acquisition of a car is a symbol of social stability. He's a reformed soul who's "...doing all right in school," "hasn't broken any rules," "ain't never been in dutch" (with the police?), doesn't "...browse around too much," and doesn't "run around with no mob." In short, he's fairly respectable. But the undisguised sense of youthful uncertainty permeates the lyric. The "little car" he plans to buy will reportedly halt all his browsing and provide entry into the adult world.

"Wuden't Me" +

This song features Chuck Berry's sardonic use of the automobile and a minor traffic violation to underscore the social inequality which still exists in America. Instead of employing the make, model, and year of the car to identify the driver's personal background, the vehicle is introduced only to create the confrontation--"Oh boy, he ran a little stop sign in the South." The rest of the tale describes a quasi-legal incarceration in a Delta County jail, a fortunate escape, and the hot pursuit of the traffic offender by a Grand Dragon posse and seven Alabama bloodhounds. In mock humor, the singer of the tune continues to insist, "Wuden't me."

"Carol" *

"Come into my machine, so we can cruise on out," says Carol's would-be date. He wants to take her to a "Swingin' Little Joint" that's located "Not too far back off the highway, not so long a ride." The romantic approach is straight forward. No frills. The automobile is simply a source of horizontal mobility. But the slang term "My Machine" which is utilized to describe the young man's vehicle hints that the engine may not be a stock variety and that the car's body may have been artistically personalized. Nonetheless, Carol is an object of pursuit--not unlike the fickle Maybellene and the fleeing Nadine--and both the automobile and the dancehall figure prominently in the lover's chase.

"If I Were" +

This highly speculative love song offers an automobile metaphor in which the desirable female is cast as a Mercedes Benz and the day-dreaming boy is a (Cadillac) Fleetwood Brougham. The idealized relationship is simple and straightforward: "...everytime I see you rollin' on the highway, I think I'd have to follow you home." There the Fleetwood longs to lodge in the Benz' double garage, bumper to bumper. Instead of just settling down and living happily ever after, the would-be Cadillac yearns for a fast-paced life where there's "nobody home but the Benz and the Brougham, ready, rarin' to roll out together." This is truly a four-wheeled fairy tale.

"You Never Can Tell" *

The message of this song--directed toward skeptical class parents--is clear. Don't make snap judgments about the failure of teenage marriages. The automobile once again functions in several sociological ways. First, it illustrates economic stability and independence from the older generation; second, it establishes the individualistic style of the young couple under observation ("They bought a souped-up jitney, 'twas a cherry red fifty-three"; and finally, it becomes a source of personal pleasure and geographic mobility ("They drove it down to New Orleans to celebrate their anniversary"). The skepticism of the "old folks" apparently is not totally overcome by this single instance of marital bliss, though, as the refrain--"It goes to show you never can tell"--indicates.

"Back In The U.S.A." *

This paen to America, or more precisely, to the urban centers of the United States ("New York, Los Angeles, oh, how I yearned for you. Detroit, Chicago, Chattanooga, Baton Rouge. Let alone just to be at my home back in ol' St. Lou."), is punctuated by two automobile-related yearnings. The returning world traveler, who exudes love for his homeland, indicates that high on his list of things "missed" are freeways and drive-ins. It should be obvious that traffic congestion and greasy hamburgers are not considered to be social

problems to this urban patriot; instead, lines of cars zooming along multi-lane highways and dozens of automobiles sandwiched together beneath the watchful eyes of drive-in restaurant operators and their carhop employees are signs of social progress, economic stability, and personal joy.

III

If importance in popular music were measured in terms of imaginativeness, creativeness, wit, the ability to translate a variety of experiences and feelings into musical form, and long-term influence and reputation, Chuck Berry would be described as the major figure of Rock 'N' Roll.

--Charlie Gillett⁸

Despite his numerous references to the automobile as a source of social mobility, Chuck Berry deviates from this prominent private transportation symbol in two of his most noted rags-to-riches tunes. For Johnny B. Goode ("Bye, Bye Johnny") it is the Greyhound bus which, funded by his mother's Southern Trust savings, whisks him from guitar playing beside a Louisiana railroad track to the gates of Hollywood. Similarly, the poor boy from Norfolk, Virginia ("The Promised Land") is transported by Greyhound bus from his hometown to Birmingham, Alabama, from there by train to New Orleans, Louisiana, and finally by plane from Houston, Texas to Los Angeles, California. The only possibility of auto transportation in this quest for life in the "Promised Land" occurs between New Orleans and Houston, but is depicted in lyrics which vaguely declare, "Somebody helped me get out of Louisiana, just to help me get to Houston Town." It might be that Chuck Berry is avoiding use of the automobile in these cases since his heroes are still unemployed and too young to have acquired even a used, battered Ford.

During the past twenty-five years Chuck Berry has chronicled the sociological impact of particular segment of American technology faithfully and accurately. Undeniably, he is the oral historian, the balladeer of teenage life. In 1970, journalist Michael Lydon accurately described him in one sentence. "Serious and comic as only a genius can be; arrogant, beautiful, and demonically energetic, Chuck has indelibly marked our times."⁹ What is seldom recognized, though, is the cogent, efficient manner in which this master lyricist has adapted the most common physical element of the youth culture--the automobile--to his own poetic ends. Hopefully, this study will generate further investigation of Chuck Berry's expansive portfolio of tunes.

In the meantime, one cannot ignore the fact that the automobile will apparently remain a topic of sharply divided opinion and national attention during the coming decade. Just as Chuck Berry has explored the sociology and psychology of the motorcar for the younger generation, other poets (probably with less rhythm--but not with less blues) will attempt to come to grips with the complex

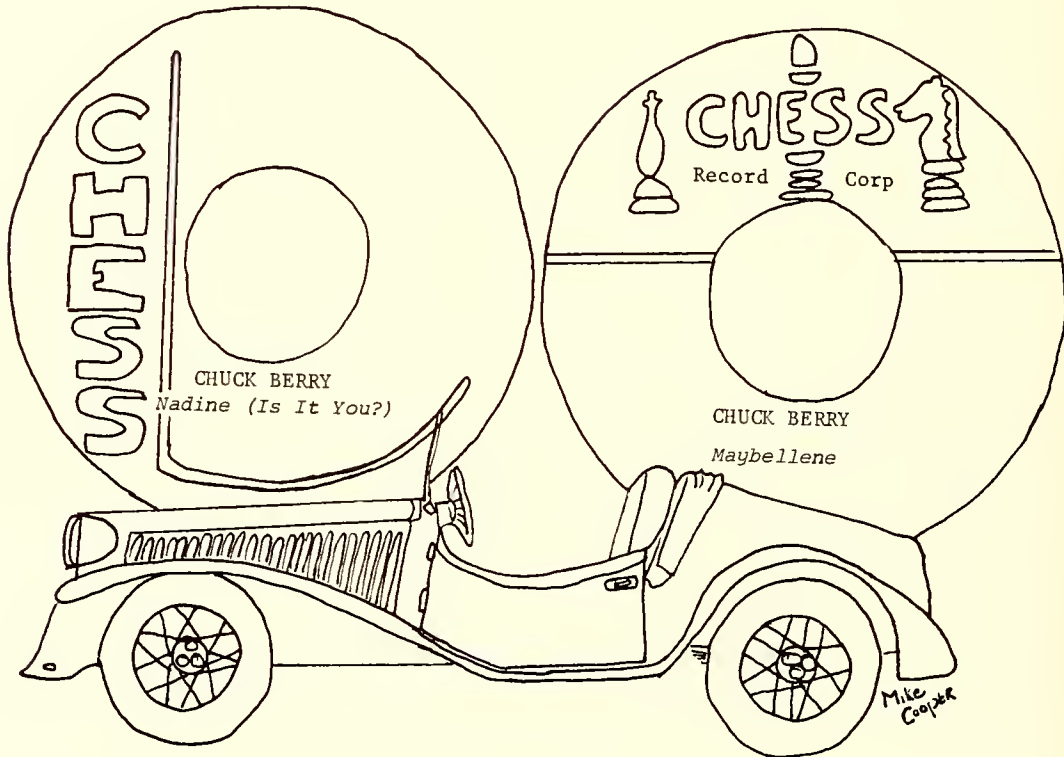
issues of traffic congestion, the energy crisis, environmental pollution, and the dozens of other concerns related to America's love-hate relationship with the automobile. As one student of popular culture sagely noted,

Whatever the future holds for the automobile, it seems that for Americans the car is here to stay, in large part because it is a powerful iconic focus for the national ideals of individualism, freedom, and personal power. And the songs that celebrate this great American icon will continue to strike a responsive chord in the American psyche.¹⁰

This should mean Chuck Berry's tunes--old and new--will continue to be vital, valuable commentaries on man and his favorite machine.

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- Chuck Berry, *Chuck Berry's Golden Decade -- Volume 3* (CH 60028). New York: Chess/Janus Records, 1972.
- Chuck Berry, *The London Chuck Berry Sessions* (CH 60020). New York: Chess/Janus Records, 1972.
- Chuck Berry, *Rockit* (SD 38-118). New York: Atco Records, 1979.

FOOTNOTES

- ¹Carl Belz, *The Story of Rock*, 2nd ed. (New York: Harper and Row, 1972), p. 62.
- ²David J. Neuman, "From Bumper..." *Journal of Popular Culture*, VII (Summer 1974), p. 123.
- ³Glenn Jeansonne, "The Automobile and American Morality," *Journal of Popular Culture*, VII (Summer 1974), p. 125. For a historical perspective on the impact of motorized vehicles on American life see Michael L. Berger, *The Devil Wagon in God's Country: The Automobile and Social Change in Rural America, 1803-1929* (New York: Shoe String Press, 1979), and James J. Flink, *The Car Culture* (Cambridge, Mass.: The M.I.T. Press, 1975). For a futuristic viewpoint on automobiles and society, read Robert Silverberg, Martin Harry Greenberg, and Joseph D. Olander (eds.), *Car Sinister* (New York: Avon Books, 1979).
- ⁴John L. Wright, "Croonin' About Crusin'" in *The Popular Culture Reader*, ed. Jack Nachbar, Deborah Weiser, and John L. Wright (Bowling Green, Ohio: Bowling Green University Popular Press, 1978), pp. 109-117. Also see John L. Wright, "Car Tunes: Lyrics on the Automobile," an audio presentation developed for the 7th Annual Midwest Popular Culture Association Conference (October 12, 1979) and Roy C. Ames, "Cars in Song," *Special Interest Autos* (January-February 1977), pp. 40-45.
- ⁵From a review of Chuck Berry's ATCO Records album *Rockit* (SD 38-118) published in *Stereo Review*, XLIII (December 1979), p. 96.
- ⁶Portions of this historical overview were originally published in a review of three albums--*Chuck Berry's Golden Decade* (2 CH-1514), *Chuck Berry's Golden Decade, Volume 2* (2 CH-60023), and *The London Chuck Berry Sessions* (CH-60020)--printed in *The History Teacher*, VIII (February 1975), pp. 300-301. Reprint permission granted.
- ⁷Robert Christgau, *Any Old Way You Choose It: Rock and Other Pop Music, 1967-1973* (Baltimore, MD: Penguin Books, Inc., 1973), p. 144.
- ⁸Charlie Gillett, *The Sound of the City: The Rise of Rock and Roll* (New York: Outerbridge and Dienstfrey, 1970), p. 96.
- ⁹Michael Lydon, Cover Notes from the Chuck Berry album *Back Home* (Chess LPS 1550).
- ¹⁰John L. Wright, "Croonin' About Cruisin'," p. 117.

KERRY AWN'S SOAP CREEK SALOON CALENDARS

By Archie Green

Fresh classificatory terms ("disco," "punk rock," "new wave") crowd into our vocabularies alongside the previous names which have served to describe American popular music. When we first hear novel terms, we understand that colorful labels cannot always enclose tidy musical bins. Tags seem to stretch from sound to style, or from performer to arena. Where music is generated, separate expressions come together and clash or converge. New forms dissolve old; antique styles revive; foreign elements intrude into mainstream life; strange forms mate in uneasy balance.

Depending upon vantage point, one can liken popular music to a home parlor in which folk music either rises from the cellar or descends from the attic to mark already comfortable and familiar furnishings. If this metaphor is useful, Nashville country becomes a huge parlor, draped by homespun taken from cabins in the pine and by plastic from honkytonks on the highway. In descriptions of Afro-American music, we also switch imagery from cabins in cotton to weathered juke joints to slick urban lounges. Upon the largest stage of national popular music, where black and white culture interact and plural languages meet, we are forced constantly to project new names and parallel visual symbols merely to keep up with artistic creativity.

Living in Austin, Texas (August, 1975-June, 1976), I became highly conscious of the exciting mixture of country and rock musics exemplified by performers as diverse as Willie Nelson, Jerry Jeff Walker, Kinky Friedman, Doug Sahm, and Marcia Ball. No single tag emerged to cover their contributions or those of their peers, but "progressive country" served for a few crucial years. (In the *JEMF Quarterly*, issue 39, I commented on Michael Murphy's special naming term "cosmic cowboy.") Returning to Austin in the summer of 1979, I became aware that country rock, itself, had changed--absorbing considerable energy and some craziness from punk rock/new wave. In the face of this evolution, radio station KOKE-FM (which had prided itself in 1973 on introducing the label "progressive country") has now abandoned both the phrase and the music, returning to a Nashville top-forty format.

No observer has yet offered a full assessment of the flowering of country rock in the United States. Do we have enough distance in time to place it in perspective? Music which draws upon dual streams is difficult to categorize. Hence,

some observers have seen country rock as a hybrid without status, deserving no history. Nevertheless, understanding of popular music in all its complexity remains incomplete unless we come to grips with its many transformations. Here, I shall touch a few of country rock's changes in Austin reported through the eyes and pen of a gifted cartoonist, Kerry Awn.

Literally, for a decade, Kerry Fitzgerald has carried on--helping Austin music along dramatic paths. His *nom de plume*, Kerry Awn, has graced a lengthy series of monthly calendars, each a self-contained commentary on popular culture within the Austin setting. Born in Houston (December 9, 1949), Kerry drew from earliest childhood. Always knowing that he would be an artist "when he grew up," he prepared for this choice by cartooning on his junior- and senior-high school newspapers. A scholarship at Houston's Museum of Fine Arts gave him an early sense of professionalism. Enrolling at the University of Houston during 1968, Kerry, a restless student, eventually cast about for relief from home ground. His brother, Dennis, lived in Austin, attended the University of Texas, and contributed to RAG, a community underground tabloid. Dennis gave Kerry a life line, when the younger brother was hooked by Jim Franklin's cartoons in RAG. Literally, Franklin's mystical armadillos and "off the wall" visions of modern life pulled Kerry to Austin, where he transferred to the University of Texas, but eventually dropped out in favor of art and music.

Austin was quicker than most American communities in binding up the wounds of the sixties. When the new decade opened, many musics coexisted in the capital city: country and western, honky tonk, avant-garde jazz, psychedelic rock, folk revival, rhythm and blues, border "conjunto." Kerry Fitzgerald, coming from a comfortable Houston family and attending good schools, was a rock fan in Austin. In his words, he "wore long hair and didn't hang out with cowboys." It must be understood that many youngsters in the South during the sixties arbitrarily divided country from rock in figurative terms signifying class: blue collar = country; white collar = rock.

Kerry, in Austin, gravitated to the Vulcan Gas Company which featured local hard rock bands such as Conqueroo, Thirteenth Floor elevators, Shiva's Headband, and the Hub City Movers (from

Lubbock). The first "up-town" group he heard playing country songs was Whistler, a band now neglected in local history. Musicians who pulled rock and country together in lasting combinations formed two pioneer groups (Greezy Wheels and Freda and the Firedogs). Kerry heard them at their inception, and found pleasure in their innovations.

From the perspective of 1980, it is easy to project Kerry's career on a straight line from Houston school cartoonist to Austin musical satirist. However, his initial art for the RAG was political rather than musical. A critical journalist on the RAG, Michael Eakin, persuaded Kerry to do a series of campus editorial cartoons for the *Daily Texan*, the University's student newspaper. This assignment, curiously, led to his pen name. Uncertain whether or not his parents would appreciate radical cartoons, Kerry quietly dropped his family name in favor of Awn.

Just as Michael Eakin encouraged Kerry's sense of social responsibility, Jim Franklin encouraged him to probe shifting cultural experience. Franklin was associated from the start with the Armadillo World Headquarters which had opened in August, 1970 as a rock club. Eventually the 'Dillo turned to other forms, and, in this process of growth, consciously brought together "straight" and "freak" or "roper" and "doper." For a Mance Lipscomb blues concert (March 19-20, 1971), at the Armadillo, Kerry prepared a beautifully colored poster in a psychedelic style. By the summer of 1972, he was out of school and seeking San Francisco experience. However, this city's rock scene glittered for a chosen few, and ground up many pilgrims. Kerry, conscious of his Texas roots, returned, and, in November, he drew a poster for the Black Queen, an Austin rock and roll club. Someone suggested that the poster announce a group of evenings rather than a single event, and Kerry obliged with a design which he perceived as a sheet torn from a calendar. At that time the Black Queen effort seemed of no great consequence, for it was but one of Kerry's freelance offerings and he was still charting personal direction.

Austin clubs, throughout the seventies, seemed willing to paper telephone post and bulletin board, wall and window with endless imaginative posters. Club managers and street people saw these ephemeral objects almost as confetti--truly blowing in the wind. To my knowledge, no one at the University in popular-culture studies, museum, library, or archive bothered to acquire a running collection. Nor did early music fans comment in print on the complementarity of telephone post announcement and club ambience. Often the posters seemed "photographs in advance" of far-out audiences and their fantasies. Did Austin artists draw what they had already seen in life, or did club goers dress and act like poster characters? In Nashville, San Francisco, Hollywood, and Manhattan, successful commercial artists designed dazzling record jacket covers, but, in the early seventies, such opportunity was remote to Austinites. Accordingly, Kerry and his colleagues poured their creativity into momentary flyers, broadsides, handbills, and

throw-aways. In time, some of these items will be sought eagerly to compile gift-book anthologies.

Several years elapsed following Kerry's Black Queen effort before a new club emerged to give him a graphic platform from which to reflect regularly on musical and social convergence. In February, 1973, the Soap Creek Saloon opened its doors in the oak and cedar clad hills west of Austin. George and Carlyne Majewski had purchased the vacant Rolling Hills Club (rock and roll) for its isolation from town, and from their sense that a heady music was bubbling in "laid-back" Austin. For opening night, however, the new owners engaged the Conqueroo, which obliged with flamboyant but safe rock music familiar from Greenwich Village to the Sunset Strip.

In August, 1974 Doug Sahm arranged an inexpensive date at Soap Creek for Freddie Fender, well before he soared to gold record fame. Fender wove Rio Grande and Nashville threads into a brilliant serape, stirred his unfamiliar Austin audience, and anticipated other powerful stars strong enough to break musical boundaries. For the next five years the Majewskis hosted Austin's most exciting performers, thereby widening the horizons of an already receptive audience. Early in 1979, the Soap Creek, tied umbilically to a moon-pocketed dirt access road, lost its rustic site to urban developers. Undaunted, George and Carlyne purchased the old Skyline Club (country and western), north of Austin, and continued to book musicians of every stripe. Fortunately, the film *Outlaw Blues*, which starred Peter Fonda and Susan St. James, includes a few precious shots of the old hill-country Soap Creek--ancient buffalo head, limestone fireplace, busy pool tables, and pig-tailed bartenders. Nostalgic Austin fans treasure these cinematic frames.

Kerry Awn's affiliation with Soap Creek began most casually. Shortly after opening, the Majewskis asked a friend, Rikki Moursand ("The Guacamole Queen"), to become saloon cook. She, in turn, asked her friend Kerry to prepare menu announcements. (Austin's musical scene then resembled a loose syndicate in which family members constantly arranged gigs for each other.) The Soap Creek's doorman at that time was "Big Boy" Medlin, a local writer of great color, and author of the recent film script *Roadie*. Kerry replaced "Big Boy" but was not burly enough for the task, and, hence, doomed to continue in art. Gradually he shifted from kitchen menu to a few weekly calendars, and during February, 1973, he issued his first Soap Creek calendar, boldly labeling it "Number One In a Series." By adding the declamatory message "Collect Them All," Kerry signalled a long series; as I write this commentary (June, 1980), he has finished seventy-six, and the end is not in sight.

Within Austin's musical community, Kerry Awn supplements his income from art by performing as a vocalist in a funky rock band, The Uranium Savages. This group of eleven young men features

parody, sick humor, and borderline violence. Some of the band members, students at the University of Texas in the early seventies, were further associated during 1974 at the Ritz Theater. Jim Franklin had leased this old downtown movie palace in an attempt to turn it into a community arts center. Succeeding aesthetically, he failed at the cash register. Before its demise, the huge Ritz stage gave Kerry and his companions an opportunity to act out their negative reaction to Austin's cosmic cowboys. Even before their name jelled, the Uranium Savages took pleasure in chipping away at Texas cowboy myths, time-tested to freshly contrived. Each "savage" contributed some satiric element to the new performing group; for example, David Arnsberger became Sweat Hog Moran, cousin to the Statler Brothers' country clod, Road Hog Moran.

During August, 1979 the Uranium Savages recorded "Trust Us," live at the Soap Creek Saloon (released locally by Roy Records). Kerry contributed a back cover sketch of the band in action as well as ten vignettes for each of the LP's biting songs. (His only previous LP work had been a marvelously scrambled collage for Doug Sahm's "Groover's Paradise," Warner Brothers.) Since 1974, Kerry has drawn a single large poster for most of the Uranium Savages evenings. These now total nearly two hundred; together they offer a collective portrayal of country rock musicians caught up by punk rock and new wave expression. Essentially the Uranium Savages are rock musicians who have never strayed from the fold.

In this graphic feature, I have focused deliberately on Kerry Awn's calendars which display the variety of musics pulled together in one Austin setting during the seventies. While many local clubs functioned within particular musical limits, some (like the Armadillo World Headquarters or the Split Rail Inn) deliberately aimed for kaleidoscopic sounds and sights. Kerry found the Soap Creek's catholicity most challenging, for it freed him to explore themes beyond the depiction of select bands at play. Further, he never worked for Soap Creek in a setting isolated from other clubs and their artistic needs. Kerry's finished posters literally were stapled or taped to walls next to those by Jim Franklin, Ken Featherston, Michael Priest, Danny Garret, and Guy Juke. These gifted artists saw each other frequently, compared notes on their assignments, and remained friends throughout the decade. Viewed together, they formed an Austin poster school quite unlike that demanded by Nashville country music, San Francisco acid rock, or Harvard Square/Greenwich Village folksong effusions.

When Kerry's individual calendars appeared, they lacked formal titles, although he usually lettered in names of musicians. He also named national holidays and some local community happenings. A few of the calendars remained obscure even to Soap Creek regulars, for they depended on proper reading of esoteric signs understood by the initiated. For example, the University's tallest building, the Texas Tower, appears in several

drawings. It can be interpreted both as representing a peaceful campus or a scene of tragedy--memorializing psychotic Charles Whitman's deathly rampage in 1966.

During several friendly visits in his Austin home studio, Kerry helped interpret the calendar symbols which had eluded me on early viewings. Essentially, he grappled with difficult codes of behavior linking drugs, alcohol, personal hedonism, and community protest under the tag "laid-back." It is unlikely that many Soap Creek fans ("A good place to boogie") saw Kerry's calendar art as political, yet one must ask whether this club helped its crowds dull social pain or helped liberate energy for new tasks. These large questions need to be raised to explicate much of the popular culture of the seventies.

By selecting six calendars for reproduction here, I intend to introduce Kerry's work to viewers beyond Austin. Moreover, I wish also to suggest the difficulty in defining country rock icons. Finally, I imply ethical issues to be explored beyond this commentary. Obviously, Soap Creek calendars hold neither Appalachian banjos and fiddles, nor Nashville sequins and spangles. Kerry assumed that his audience liked un-slick music and sought emblems to denote Austin's novelty. When a musician discarded a Stetson in favor of a tractor driver's or baseball player's cap, Kerry drew the cap. He favored symbols such as old radios, cactus, longhorn steer heads, armadillos, and the cabalistic number 709. Mainly, he worked within a shared Austin tradition which, for want of a formal label, I denote as "absurdish comic strip art." Almost all the Austin music-poster artists derive in some way from the underground/science fiction/narcotics comics genre of the sixties. Significantly, Gilbert Shelton, creator of the Fabulous Furry Freak Brothers, had attended the University of Texas in the late sixties, and had set norms for Austin's musical cartoonists. To this school, Kerry has added props appropriate to the modernist theatre of the absurd.

Many visitors to Austin have seen the public wall mural at 23rd Street and Guadalupe ("The Drag"). This mural, without a formal name, does not stem from particular art traditions such as academic, New Deal WPA, or Mexican social commentary. Rather, it is a giant postcard holding the blown-up totems of Austin's comic or crazy musical posters: Texas hero Stephen F. Austin cradles an armadillo; the UT tower, orange-lit to celebrate victory, drips orange blood; a golden-glass high-rise bank overtowers the homely Ritz Theater; national rock star Johnny Winter and the local Guacamole Queen peep out of the Vulcan Gas Company; three wise hippy merchants peddle goods on prayer rugs; Oat Willie welcomes all to the red granite State Capitol; cactus and yellow roses of Texas flank the whole scene; the card's upper right hand corner displays a postal cancellation mark "Aus-



©KERRY ALUN 74

707 BEE CAVES RD.

SOAP

AUGUST

CREEK

327-9016

SOAP CREEK SALOON



♥ FEBRUARY ♥

©Kerry Awn. 1975



AUSTINI.

7-9016

HOME OF THE
STARS

★ October 1976 ★

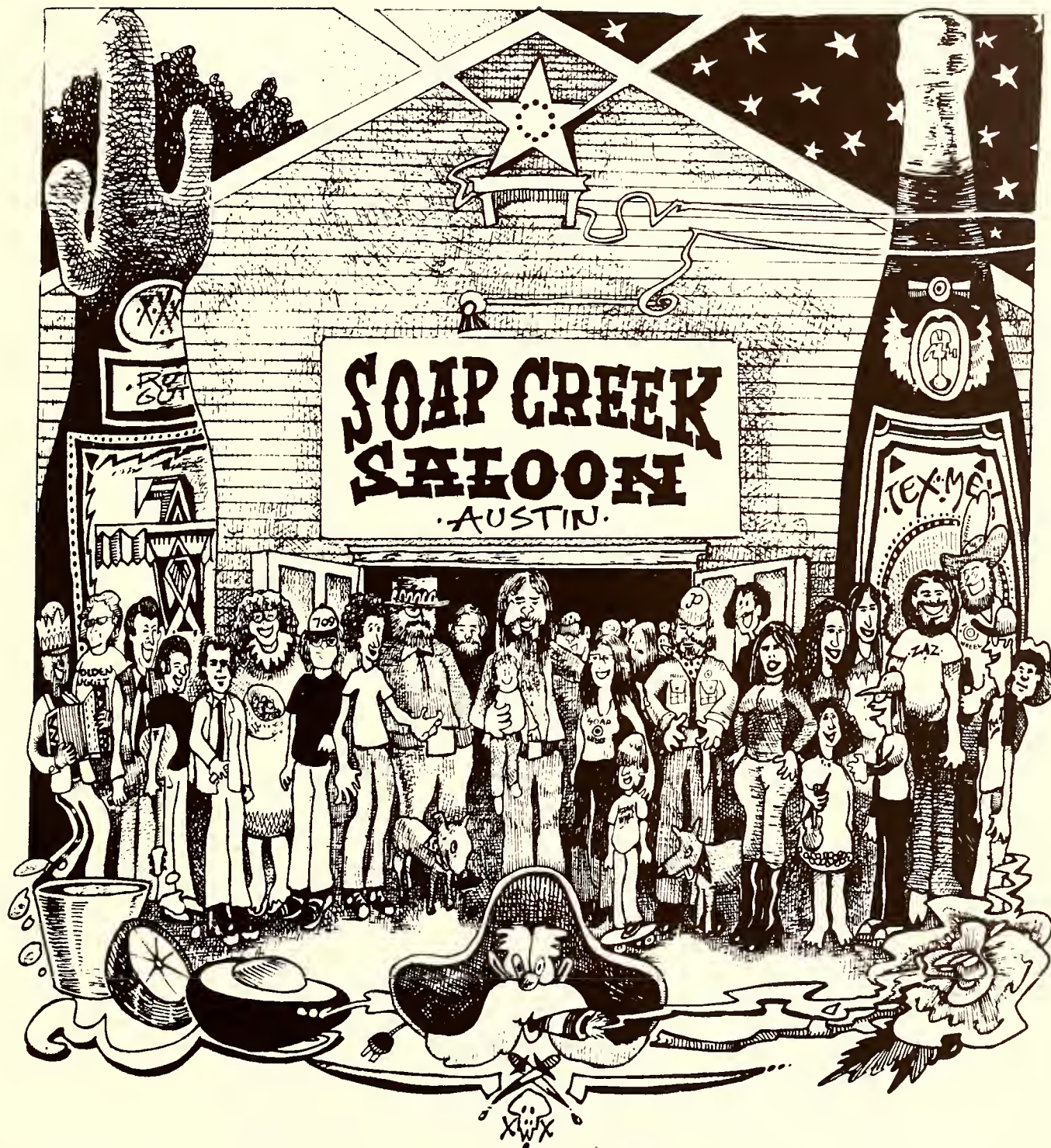
• FIRE PREVENTION MONTH •



polydor

© KERRY ANN 77

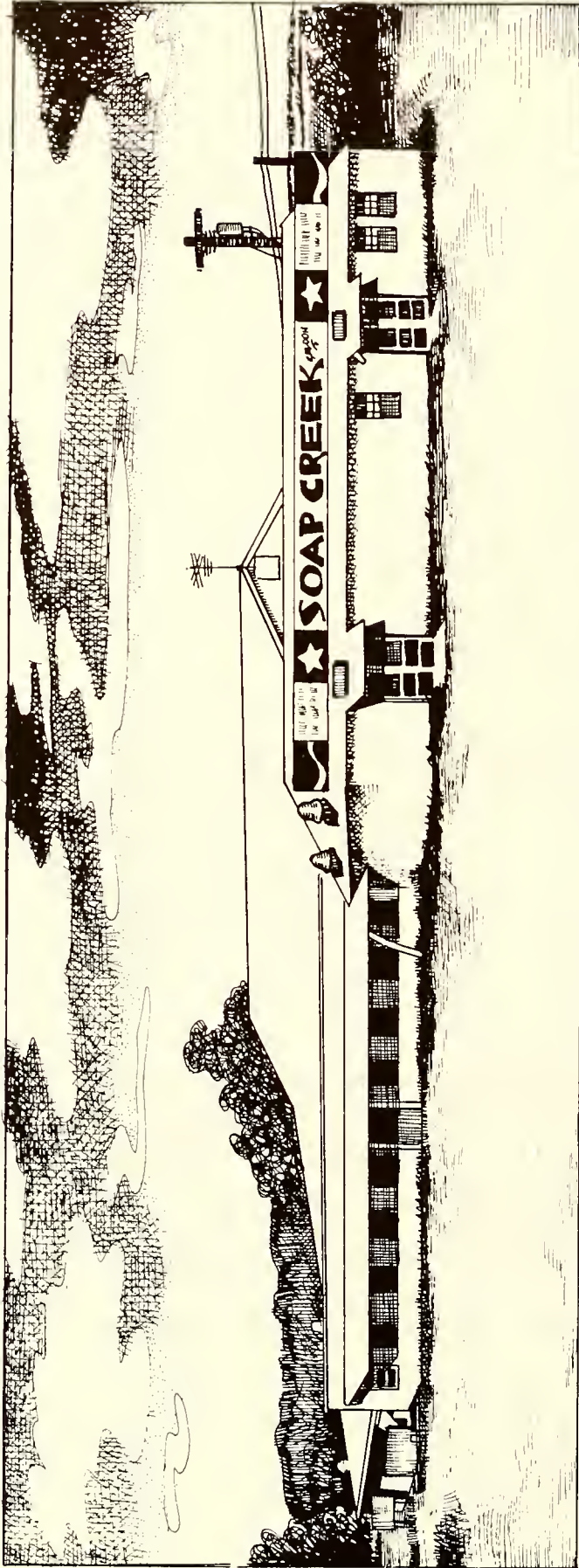
707 BEE CAVES Rd SOAP CREEK 327-9016
19 (MARCH) 77




..707 BEE CAYES RD..

19 JANUARY 79

..327-9016..




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tintatious Tejas 1974."

None of the mural's artists (Jim Franklin, Michael Priest, Tom Bauman, Rick Turner, Kerry Awn) signed their names. In this sense, their colorful work is appropriately communal and anonymous, just as telephone pole poster art also seems anonymous. Kerry indicated to me that he, Tom, and Rick first used the term "austintatious" while banded together during 1974 to seek art assignments. Kerry is now pleased that his audacious neologism has entered local speech. Perhaps "austintatious" will also serve to categorize the Soap Creek Saloon calendars selected here for reproduction:

- I August, 1974. Austin Groover's Paradise. An old-time winged radio dominates Texas and its several symbols.
- II February, 1975. Valentine's Day. SCS proprietors George and Carlyne Majewski and their young son Ross.
- III October, 1976. Radio station KOKE-FM with Joe Gracey and Carolyn Allen, who extolled "progressive country" music.
- IV March, 1977. Alvin Crow and the Pleasant Valley Boys. The best of Austin's western swing revival bands.
- V January, 1979. Staff in front of the old Soap Creek Saloon prior to the move from Bee Caves Road. (Kerry Awn wears cap 709.)

VI February, 1979. New Soap Creek on North Lamar (an old honky-tonk on the open highway).

Placing Kerry Awn's cartoons in the wide setting of Austin's musical convergence, I have suggested that he works within a school labeled "absurdist comic strip art." This tag may have no enduring value, but it can serve until one more precise surfaces. Regardless of name, we sense the pleasure Kerry has penned into each calendar. He has enjoyed portraying Austin's spirited dudes (locally called "dopers" and "ropers") as brothers-under-the-skin. Seemingly, in his creations, those who perform at the Soap Creek or enter its portals emerge slightly off-key or disoriented.

Kerry Awn has not pontificated about his drawings and is modest in their explication. However, in some of the posters for the Uranium Savages, he has included a few cameos of superstars far beyond the Austin horizon. One poster, for example, holds Chairman Mao and another, Salvador Dali and Walt Disney. Clearly, Kerry's posters have not advanced the Chairman's teachings. However, Dali and Disney have animated Awn's vision. We find neither Mickey Mouse nor limp clocks in the Soap Creek calendars; nevertheless, Dali's surrealism and Disney's wonderland pulse together within Austin's country rock music. Kerry's role has been to translate this music's spirit into graphics which both pull us to performance and distance us sufficiently to judge as we absorb. His pen helps us hear; his eye becomes an instrument in our response.



CHECKLIST OF SOAP CREEK SALOON CALENDARS

To place in context my selection of a handful of disparate calendars, I have appended a checklist of the seventy-six posters through June, 1980. Visitors to Austin can find the originals on display at the new Soap Creek. Perhaps readers of the *JEMF Quarterly* will pass along calendars from other clubs--for example, Freight and Salvage in Berkeley or The Ark in Ann Arbor. Hopefully, readers will also interview other artists who have reflected on the interaction of folk, country, and popular music.

1974

February	Indian brave resembling hippy (after rock artist in Big Brother and the Holding Company)
March	Austin icons: Texas Tower, armadillo, oil well, Barton Springs, etc.
April	Two Austin couples on Hawaiian cruise ship 709
May	Nude torso with eyes welcomes early summer
June/July	Austintatious woman (graphic use of neologism)
August	Austin is a Groover's Paradise
September	Memorial to Curtis Carnes, an Austin "outlaw"
October	Greezy Wheels, Austin country rock band (only oversized poster in series)
November	Augie Meyer's Western Head Band
December	Two little girls opening Christmas presents (Kerry's sister and friend)

1975

January	Space duo (George and Ben, SCS employees cutting up at party)
February	George and Carlyne Majewski and son Ross celebrate Valentine's Day
March	SCS second anniversary, staff and juke box
April	Shriners parodied by Uranium Savages in performance
May	George Majewski look-alike month
June	Various Austin journalists
July	Nyquil Rogers and the Razors, a joking name for Alvin Crow's band
August	International Eddie Day, a joke special to the Uranium Savages
September	Willie Nelson/Alvin Crow/Doug Sahm
October	Parrot Lounge, imaginary club where Uranium Savages perform
November	200 years of Thanksgiving turkeys
December	Billy Boy and Cecil, SCS doorman and bartender, in Christmas spirit

1976

January	Slow Printing, Austin's T-shirt printshop
February	Happy Valentine's Day
March	Doug Sahm at age 6 on radio KMAC, San Antonio
April	Oat Willie's seventh anniversary (local headshop)
May	Paul Ray's Cobras (blues band)
June	Townsend Miller, Austin's country music columnist
July	Bicentennial icons for the Fourth of July
August	Soap Creek Bombers (baseball team)
September	Back to school, girls show backsides
October	KOKE-FM, Joe Gracey (disc jockey) and Carolyn Allen (public relations)
November	Marcia Ball and the Misery Brother, pioneer Austin eclectic band
December	Happy Birthday to Kerry Awn (surprise drawing by Michael Priest)

1977

January	Texas Sun staff (Austin's alternate community newspaper)
February	Ross Majewski, Happy Valentine
March	Alvin Crow and the Pleasant Valley Boys, western swing band
April	April Fools' Day jesters and Oat Willie
May	George Majewski look-alike month
June	San Francisco poster show on display at SCS
July	Delbert McClinton, Texas country rock star
August	A star is born, daughter Kerry Lyne Majewski
September	Joe Ely, Texas country rock star
October	Uranium Savages
November	Asleep at the Wheel, a national band: country, rock, swing, blues
December	Santa Claus

1978

January Inner Sanctum Records (first photo used on SCS calendar)
 February Kerry Lyne Majewski on Valentine's Day
 March Stevie Vaughn (blues band)
 April April Fools' Day
 May George Majewski look-alike month
 June Lennie, the play
 July Corky Bobber, fisherman (Bill Ellison, member of Uranium Savages)
 August Man, that's corn (Artly Sniff, member of Uranium Savages)
 September UT students' map to SCS
 October Halloween man and monster
 November Thanksgiving turkey dinner
 December Stefan Michael Fitzgerald, born October 22, 1978

1979

January Staff at old SCS (Bee Caves Road)
 February New SCS (North Lamar Boulevard)
 March Collage of SCS musicians and icons
 April *Austin American-Statesman* journalists
 May Mother's Day
 June All roads lead to new SCS (map)
 July Sky Lab before its crash to earth
 August Lucille Ball and Vivian Vance in "I Love Lucy"
 September Student and longhorn cow, UT totem
 October Drawing after Diane Arbus' photo of old woman
 November Veteran's Day, Post 709
 December Merry Christmas

1980

January KTBC-TV interviews two Uranium Savages while burying time capsule
 February Valentine's Day
 March Blue dog of the month (SCS bartender Vennell's dog)
 April Radio KLBK disc jockeys and staff
 May May flowers
 June *Roadie*, film script writers and production crew

AN ERNEST V. STONEMAN DISCOGRAPHY

Compiled by Norm Cohen and Gene Earle

Over ten years ago, the JEMF published the first pamphlet in its Special Series: *The Early Recording Career of Ernest V. "Pop" Stoneman: A Bio-Discography*. The pamphlet combined a fairly complete (pre-1942) discography with a biographical sketch, based on an interview conducted by Eugene Earle with Pop Stoneman in 1964. At the time of its publication, this was the most complete statement on the recording career of one of country music's most important early artists. When our initial printing was exhausted a few years ago, a decision had to be made whether or not to reprint the booklet, and if so, whether to reprint it as it was, or to make revisions. There were many discographic additions and corrections that had since come to light; furthermore, the original discography completely lacked details on instrumentation. It was felt that, since the publication of an excellent reissue album, Rounder 1008: *Ernest V. Stoneman and the Blue Ridge Corn Shuckers*, included an excellent biographical account by Tony Russell, drawing on the JEMF publication as well as other sources, there was no longer a great need for the biographical portion of the booklet. Therefore, it was felt that the most useful solution would be to print a revised discography in *JEMFQ* and recommend the Rounder lp to those persons who have asked about Special Series #1 for the biography.

The format that follows is fairly standard: the first column gives master number, followed by the issued take number, if known. (In the case of Gennett recordings, all takes are listed, with the issued one being underlined. The first Gennett take was designated by the plain master number; successive takes by alphabetical suffixes.) The second column gives title, followed in paren-

theses by composer credits as given on the record label (if any), followed in some cases by a numerical key to instrumentation that is explained at the head of each session. The third column gives artist credits as given on the record label, generally abbreviated after first usage; or, sometimes in the case of unissued sides, as credited in company ledgers. The last column gives record label and release number, followed by pseudonyms used (if any) and additional information on control numbers used on particular releases.

To aid in locating a particular release, a cross-reference index is provided at the end of the discography. This index lists all the issued records alphabetically by label in order of serial number, and gives the masters used on each.

Label Abbreviations Used in Discography

Ba	Banner	LC	Library of Congress
Bdy	Broadway	Li	Lincoln
Ca	Cameo	MW	Montgomery Ward
Cam	RCA Camden	Ok	Okeh
Chal	Challenge	Or	Oriole
Champ	Champion	Para	Paramount
Cq	Conqueror	Pat	Pathe
Cty	County	Pe	Perfect
Do	Domino	Re	Regal
Ed	Edison	Rndr	Rounder
Fw	Folkways	Ro	Romeo
Ge	Gennett	Spt	Supertone
Her	Herwin	Svt	Silvertone
Hist	Historical	Vi	Victor
Ho	Homestead	Vo	Vocalion

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>OKEH New York, ca. 4 September 1924</u>			
Ernest V. Stoneman, vocal, harmonica, and autoharp.			
S 72787-A	The Face That Never Returned	Ernest V. Stoneman	Unissued
S 72788-A	The Titanic	EVS	Unissued
<u>OKEH New York, ca. 8 January 1925</u>			
Ernest V. Stoneman, vocal, harmonica, and autoharp.			
S 72787-B	The Face That Never Returned	EVS	Ok 40288
S 72788-B	The Titanic	EVS	Ok 40288

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
S 73089-A	Freckled Face Mary Jane	EVS	Ok 40312
S 73090-A	Me and My Wife	EVS	Ok 40312

OKEH New York, 27 May 1925

Ernest V. Stoneman, vocal, harmonica and autoharp; joined by Emmett Lundy, fiddle, on 73377/78

S 73371-	Uncle Sam and the Kaiser	EVS	Ok 40430
S 73372-A	Jack and Joe	EVS	Ok 40408
S 73373-A	Sinful to Flirt	EVS	Ok 40384
S 73374-	Dixie Parody	EVS	Ok 40430
S 73375-A	Dying Girl's Farewell	EVS	Ok 40384
S 73376-A	The Lightning Express	EVS	Ok 40408
S 73377-A	Piney Woods Girl	EVS & Emmett Lundy	Ok 40405
S 73378-A	The Long Eared Mule	EVS & EL	Ok 40405

OKEH Asheville, N.C. 27 August 1925

Ernest V. Stoneman, vocal, harmonica, and autoharp; except no harmonica on 9284.

9284-	The Sailor's Song	EVS	Ok 45015
9285-A	Blue Ridge Mountain Blues (Carson)	EVS	Ok 45009
9286-A	All I've Got's Gone	EVS	Ok 45009
9287	The Fancy Ball	EVS	Ok 45015
9288-	The Kicking Mule	EVS	Ok 45036
9289-A	The Wreck on the C & O	EVS	Ok 7011 (12" disc)
9290-A	John Hardy	EVS	Ok 7011 (12" disc)

OKEH Asheville, N.C. April 1926

Ernest V. Stoneman, vocal, accomp. by some combination of harmonica -1, autoharp -2, guitar -3.

S 74102-	The Religious Critic	EVS	Ok 45051
S 74103-	When My Wife Will Return to Me	EVS	Ok 45051
S 74104-A	Asleep at the Switch -1, 2	EVS	Ok 45044
S 74105-A	The Orphan Girl -1, 2	EVS	Ok 45044
S 74108-	Kitty Wells	EVS	Ok 45048
S 74109-A	The Texas Ranger -1, 3	EVS	Ok 45054
S 74110-	In the Shadow of the Pines	EVS	Ok 45048
S 74111-A	Don't Let Your Deal Go Down -3	EVS	Ok 45054

EDISON New York 21 June 1926

Ernest V. Stoneman, vocal, harmonica, and guitar. For each Edison recording two master and two release numbers are given. The first number of each pair indicates the disc master (release); the second is the cylinder master (release). It was at one time thought that these were recorded simultaneously, but that is evidently not the case.

11053-B/16169	Bad Companions	EVS, the Blue Ridge	Ed 51788, Ed 5201
11054-A/16180	When the Work's All Done This Fall	Mountaineer	Ed 51788, Ed 5188
11055-A/16181	Wreck of the C&O (or "George Alley") (Ernest V. Stoneman)	The BRM	Ed 51823, Ed 5198
11056-A/16182	Wild Bill Jones	EVS, The BRM	Ed 51869, Ed 5196
11057-A/16176	John Henry	EVS, The BRM	Ed 51869, Ed 5194

EDISON New York 22 June 1926

Ernest V. Stoneman, vocal, harmonica, and guitar. For each Edison recording two master and two release numbers are given. The first number of each pair indicates the disc master (release); the second is the cylinder master (release). It was at one time thought that these were recorded simultaneously, but that is evidently not the case.

11058-A/16178	Sinking of the Titanic (Ernest V. Stoneman)	The BRM	Ed 51823, Ed 5200
11059-A/16183	Watermelon Hanging on the Vine	EVS & The BRM	Ed 51864, Ed 5191
11060-C/	The Old Hickory Cane	EVS & The BRM	Ed 51864, Ed 5241

EDISON New York 23 June 1926

Ernest V. Stoneman, vocal, harmonica, and guitar. For each Edison recording two master and two release numbers are given. The first number of each pair indicates the disc master (release); the

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
second is the cylinder master (release). It was at one time thought that these were recorded simultaneously, but that is evidently not the case.			
11061-62	(Not Ernest V. Stoneman)		
11063	My Little German Home Across The Sea	EVS & The BRM	Ed 51909
11064- /16184	Bury Me Beneath the Willow	EVS & The BRM	Ed 51909, Ed 5187
OKEH New York, Late August 1926			
Ernest V. Stoneman, vocal, harmonica, and guitar; accomp. by Joe Samuels (Fiddler Joe) on 74300-74303.			
S 74300-A	Silver Bell	EVS & Fiddler Joe	Ok 4S060
S 74301-A	May I Sleep in Your Barn To- night Mister?	EVS & FJ	Ok 45059
S 74302-A	My Pretty Snow Dear	EVS & FJ	Ok 4S060
S 74303-	Are You Angry with Me, Darling?	EVS & FJ	Ok 4S06S
S 74304-A	The Old Hickory Cane (Carper)	EVS	Ok 45059
S 7430S-	He's Going to Have a Hot Time By and By	EVS	Ok 45062
S 74306-	The Old Go Hungry Hash House	EVS	Ok 4S062
S 74307-	Katie Kline	EVS	Ok 4S06S
GENNETT New York, 28 August 1926			
Ernest V. Stoneman, vocal, harmonica, and guitar; accomp. by Hattie Stoneman, fiddle; except on X237 on which fiddle is replaced by banjo (possibly by Bolen Frost).			
X 233,-A	May I Sleep in Your Barn To- night Mister?	Ernest Stoneman	Ge 3368, Chal 1S3, Chal 312, Her 7SS30
X 234,-A,-B	The Girl I Left Behind in Sunny Tennessee	ES	Ge 3368, Chal 1S1, Her 7SS29
X 23S,-A	Silver Bell	ES	Ge 3369, Chal 1S3, Her 7S529
X 236,-A	Pretty Snow Dear	ES	Ge 3369, Chal 1S2, Her 7S530
X 237,-A	Katy Cline	ES	Ge 3381, Chal 1S1, Her 7S528
X 238,-A	Barney McCoy	ES	Ge 3381, Chal 1S2, Chal 309, Her 7S528
Notes: All recorded takes are indicated; the released takes are underlined. Gennett discs from this period bear release dates on the label. All 3 discs from this session are dated 11/26.			
VICTOR New York, 21 September 1926			
Ernest V. Stoneman & His Dixie Mountaineers: vocal group (probably EVS, Kahle Brewer, Walter Mooney, Tom Leonard, Hattie Stoneman) accomp. by organ (Irma Frost?), fiddle (Brewer), and guitar (EVS); harmonica (EVS) added on 36S03/04.			
BVE-36198-2	Going Down the Valley (Jessie Brown Pounds-J.H. Filmore)	EVS & His Dixie Mtneers	Vi 20S31, Cty 508
BVE-36199-2	The Sinless Summer (Millard H. Smith-J.L. Heath)	EVS & His DM	Vi 20S31, Rndr 1008
BVE-36S00-2	In the Golden Bye & Bye (Millard H. Smith-J.L. Heath)	EVS & His DM	Vi 20223
BVE-36S01-2	I Will Meet You in the Morning (J. B. Vaughan)	EVS & His DM	Vi 20223
BVE-36S02-1	The Great Reaping Day (R. E. Winesett)	EVS & His DM	Vi 20532
BVE-36S03-1	I Love to Walk with Jesus (C. F. Weigell)	EVS & His DM	Vi 20224,
BVE-36S04-2	Hallelujah Side (Rev. Johnson Oatman-J. Howard Entwisle)	EVS & His DM	Vi 20224, Rndr 1008

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>VICTOR New York, 24 September 1926</u>			
Ernest V. Stoneman & His Dixie Mountaineers; vocal group; accomp. by either organ, fiddle, and guitar (probably same musicians as preceding session) -1; or fiddle (Brewer?), banjo, guitar (EVS?) and harmonica (EVS) -2. Masters 36508/09 by EVS and Kahle Brewer only: fiddle and guitar instrumentals with harmonica added on 36509.			
BVE 36507-1	I'll Be Satisfied (J. H. Pannell-T. N. Pannell) -1	EVS & His DM	Vi 20533
BVE-36508-1	West Virginia Highway	EVS & Kahle Brewer	Vi 20237
BVE-36509-2	Peek-a-boo Waltz	EVS & KB	Vi 20540
BVE-36510-2	When the Redeemed are Gathered In (Rev. Johnson Oatman-W.H. Dutton) -1	EVS & His DM	Vi 20533
BVE-36511-1	I Would Not Be Denied -1	EVS & His DM	Vi 20532
BVE-36512-2	Going Up Cripple Creek -2	EVS & His DM	Vi 20294, Rndr 1008
BVE-36513-2	Sourwood Mountain -2	EVS & His DM	Vi 20235, Cam LPM-6015
BVD-36514-2	Little Old Log Cabin in the Lane -2	EVS & His DM	Vi 20235, MW 8305

VICTOR New York, 25 September 1926

EVS & His Dixie Mountaineers; as above. EVS: vocal, harmonica and guitar; accomp. by unidentified banjo.

BVE-36512-2	Ida Red -2	EVS & His DM	Vi 20302
BVE-36516-2	Sugar in the Gourd -2	EVS & His DM	Vi 20294, Cty 507
BVE-36517-2	Old Joe Clark -2	EVS & His DM	Vi 20302, Rndr 1008
BVE-36518-2	All Go Hungry Hash House	EVS	Vi 20237, Rndr 1008

Note: According to Rust's Victor Master Book, the group was listed in the ledgers as Ernest Stoneman's Virginia Sorebacks on masters 36512 through 36517.

EDISON New York, 24 January 1927

Ernest V. Stoneman and the Dixie Mountaineers: vocal with instrumental accomp. consisting of fiddle, guitar and harmonica and/or banjo.

11460-A,C/?	Bright Sherman Valley	EVS & The DM	Ed 51951, Ed 5383
11461-A,C/?	Once I had a Fortune	EVS & The DM	Ed 51935, Ed 5357, Hist 8004

EDISON New York, 25 January 1927

Ernest V. Stoneman and the Dixie Mountaineers; as above. Sides by Dixie Mountaineers consist of fiddle, banjo, guitar instrumentals without vocals.

11462-B	The Long Eared Mule	The DM	Ed 52056
11463-C	Hop Light Ladies	The DM	Ed 52056, Hist 8004
11464-B,C/ 16294	Two Little Orphans--Our Mama's in Heaven	EVS & The DM	Ed 51935, Ed 5338
11465-A,C/ 16295	Kitty Wells	EVS & The DM	Ed 51994, Ed 5341, Hist 8004

OKEH New York, 27 January 1927

Ernest V. Stoneman Trio: Stoneman, vocal and guitar; Kahle Brewer, fiddle, unidentified banjoist.

W 80344	The Wreck of the '97	EVS Trio	LC LBC-8
W 80345	(Title unknown)	EVS Trio	Unissued
W 80346	(Title unknown)	EVS Trio	Unissued
W 80347-A	Lonesome Road Blues	EVS Trio	Ok 45094
W 80348-A	Round Town Girl	EVS Trio	Ok 45094
W 80439	Old Joe Clark	EVS Trio	Unissued

EDISON New York, 28 January 1927

Ernest V. Stoneman and the Dixie Mountaineers: vocal with instrumental accomp. consisting of fiddle and guitar and either harmonica -1, banjo -2, or both.

11481-C/ 16253	Hand Me Down My Walking Cane -1,2	EVS & The DM	Ed 51938, Ed 5297
11482-B/ 16326	Tell Mother I Will Meet Her -1	EVS & The DM	Ed 51938, Ed 5382

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>EDISON New York, 29 January 1927</u>			
Ernest V. Stoneman and the Dixie Mountaineers; as above. EVS, the Blue Ridge Mountaineers; vocal, harmonica, and guitar; fiddle added on 11484.			
11483-A/ 16268	We Courted in the Rain	EVS & The BRM	Ed 51994, Ed 5308
11484-C/ 16266	The Bully of the Town	EVS & The DM	Ed 51951, Ed 5314
<u>OKEH New York, 29 January 1927</u>			
Ernest V. Stoneman, vocal and guitar, with unidentified fiddle; harmonica added on 80361.			
W 80360-B	The Fatal Wedding	EVS	Ok 45084
W 80361-A	The Fate of Talmadge Osborne	EVS	Ok 45084
<u>GENNETT New York, 5 February 1927</u>			
Ernest V. Stoneman, vocal, harmonica and guitar; accomp. by Kahle Brewer, fiddle; on 497-498 unidentified banjo replaces harmonica. Pseudonym abbreviations used in last column: GCB = Graysen (sic) County Boys; UJS = Uncle Jim Seany; UBH = Uncle Ben Hawkins.			
GEX 493,-A	The Poor Tramp Has to Live	Ge 6044 (ES), Champ 15233 (UJS), Chal 324 (JS), Chal 398 (JS), Chal 244 (UBH), Svt 5001 (UBH), Svt 8155 (UBH), Svt 25001 (UBH), Spt 9255 (UBH), Her 75535 (ES)	
GEX 494,-A	Sweet Bunch of Violets	Ge 6065 (ES), Her 75541 (ES), Champ 15233 (UJS), Svt 5004 (ES), Svt 25004 (UBH)	
GEX 495,-A	Kenny Wagner's Surrender	Ge 6044 (ES), Champ 15222 (UJS), Her 75535 (ES), Svt 5004 (ES), Svt 25004 (UBH), Hist 8003	
GEX 496,-A	When the Roses Bloom Again	Ge 6065 (ES), Champ 15222 (UJS), Chal 244 (UBH), Spt 9255 (UBH), Svt 5001 (UBH), Svt 8155 (UBH), Svt 25001 (UBH), Her 75541 (ES)	
GEX 497,-A	Long Eared Mule	Ge 6052 (ES & His GCB), Svt 5003 (UBH & His Boys), Svt 25003 (Logan City Trio)	
GEX 498,-A	Round Town Gals	Ge 6052 (ES & His GCB), Svt 5003 (UBH & His Boys), Svt 25003 (UBH & His Gang), Champ 15248 (UBH & His Gang)	
Notes: Ge 6044 and Ge 6052 released 3/24; Ge 6065 released 4/27 according to labels.			
<u>EDISON New York, 10 May 1927</u>			
The Dixie Mountaineers; vocal with fiddle, harmonica, and guitar accompaniment. Ernest V. Stoneman and Mrs. Stoneman; vocal duet with harmonica and guitar accompaniment.			
11690-C/16318	Fate of Talmadge Osborne	The DM	Ed 52026, Ed 5369
11691-A/16319	The Orphan Girl	The DM	Ed 52077, Ed 5367
11692	Pass Around the Bottle	EVS & Mrs. S	Unissued
11693-C/?	The Fatal Wedding	EVS & Mrs. S	Ed 52026, Ed 5355
<u>PLAZA New York, ca. early May 1927</u>			
Ernest V. Stoneman, vocal, harmonica, and guitar; accompanied by unidentified fiddle - 1, or unidentified banjo -2. Control numbers, which appear on some labels, are given in parentheses following release numbers.			
7222-1	Hand Me Down My Walking Cane -1	Ba 1993, Do 3964, Re 8324, Ho 16490, Or 916 (883)	
7223-1	Pass Around the Bottle -1	Ba 2157, Do 3985, Re 8346, Ho 16490, Or 916 (884) Chal 665, Cq 7064, Cq 7755, Para 3021 (667), Bdy 8054	
7224-1	When the Roses Bloom Again -2	Ba 1993, Do 3964, Re 8324, Ho 16498, Or 946 (949)	
7225-1	Bully of the Town	Ba 2157, Do 3984, Re 8347, Ho 16500, Or 947 (951) Chal 665, Cq 7755, Pat 32279, Pe 12358, Spt 32279, Ca 8217 (2981), Ro 597, Li 2822	

Notes: All Oriole (and probably Homestead) issues used pseudonym of Sim Harris. Another artist, Vernon Dalhart, recorded several of these songs at about the same time for some of these companies. Some company catalogs and advertisements of the period listed Dalhart as artist on some of the above releases. It is possible that some of the discs were also mis-

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
	labeled. In at least one instance--Ba 1993--a Dalhart master was used on a disc which bore label credits as well as master number appropriate to the Stoneman recording.		
	"Bully of the Town"--none of the Pat, Pe, Spt discs has been seen; it is thus possible that this group uses a different (Pathe) master.		
	"Bully of the Town" and "Pass Around the Bottle" appear on Ca 1225. However, it is not known at present whether the artist is Stoneman or Dalhart.		

PATHE New York, late May 1927

Ernest V. Stoneman, vocal, guitar, and harmonica; except no harmonica on 107554. It is presumed that these were originally Pathe recordings, later assigned Plaza master numbers (second column of master numbers) and issued on Plaza labels. Other control numbers used on various labels are given in parentheses following release numbers.

	7286	The Old Hickory Cane	Pat 32271, Pe 12350, Do 0187, Re 8369
107554-a	7287	The Fatal Wedding	Ca 8220 (2987), Ro 600, Li 2825 (?)
-b			Pat 32278, Pe 12357, Chal 666, Ba 2158, Do 3984, Re 8347, Ho 16498, Or 946 (948)
107555-a		Pass Around the Bottle	Pat 32278, Pe 12357, Ca 8217 (2982), Ro 597, Li 2822
107556-a	7288	Sinful to Flirt	Pat 32271, Pe 12350, Chal 666, Cq 7064, Ca 8220 (2988), Ro 600, Li 2825 (?), Ba 2158, Do 3985 Re 8346, Ho 16500, Or 947 (950)

Note: Li 2825 has not been seen but is presumed to have the titles indicated above on the basis of the perfect parallelism that existed between Lincoln and Cameo in this period.

PATHE New York, ca. May 1928

As Above

108203-	In the Shadow of the Pine	Pat 32380, Pe 12459
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OKEH New York, 12 May 1927

Ernest V. Stoneman, vocal, guitar and harmonica; and Hattie Stoneman, vocal -1 or fiddle -2.

W 81075-B	Where the Silvery Colorado Wends Its Way	Mr & Mrs EVS	Unissued
W 81076-78	(masters untraced)		
W 81079-A,B	The Road to Washington	Mr & Mrs EVS	Ok 45125
W 81080-B	The Mountaineer's Courtship	Mr & Mrs EVS	Ok 45125, Fw FA 2953

Note: Folkways FA 2953 was first issued with the release number FP 253.

VICTOR New York, 19 May 1927

Ernest V. Stoneman, vocal, guitar, and harmonica.

BVE-38763-2	The Poor Tramp (Stoneman)	EVS	Vi 20672, Rndr 1008
BVE-38764-2	The Fate of Talmadge Osborne (EVS)	EVS	Vi 20672
BVE-38765-2	The Old Hickory Cane (Carper-Stoneman)	EVS	Vi 20799
BVE-38766-2	Till the Snowflakes Fall Again (EVS)	EVS	Vi 20799

VICTOR Camden, N.J., 21 May 1927

Ernest V. Stoneman, vocal, guitar and harmonica.

BVE-38918-1	The Story of the Mighty Mississippi	EVS	Vi 20671
BVE-38919-2	Joe Hoover's Mississippi Flood Song	EVS	Unissued

Note: 38918 was originally titled, in ledgers, "The Flooded Mississippi River" (composed by Kelly Harrell).

VICTOR Bristol, Tenn., 25 July 1927

Ernest V. Stoneman, vocal and guitar; E. K. (Kahle) Brewer, vocal; M. (Walter) Brewer, vocal, -1; same, but harmonica (by EVS) added, -2. Stoneman, vocal, harmonica, and guitar; Miss Irma Frost, vocal (and Uncle Eck Dunford is credited on label, but he speaks only a few words at end of 39702),

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
-3. Stoneman's Dixie Mountaineers: probably EVS, guitar; Eck Dunford and Kahle Brewer, fiddles; and Irma Frost, organ; group vocal (probably by EVS, Brewer, Tom Leonard, Mooney, Hattie Stoneman, and Frost; or some combination thereof), -4.			
BVE-39700-1	The Dying Girl's Farewell (J. D. Patton) -1	ES, EKB, MM	Vi 21129, Rndr 1008
BVE-39701-3	Tell Mother I Will Meet Her (Ralph S. Tinsman) -2	ES, EKB, MM	Vi 21129
BVE-39702-2	Mountaineer's Courtship (Ernest Stoneman) -3	ES, IF, ED	Vi 20880
BVE-39703	Midnight on the Stormy Deep -3	ES & IF	See note
BVE-39704-3	Sweeping Through the Gates -4	EVS & His DM	Vi 20844, Rndr 1008
BVE-39705-2	I Know My Name is There (D.S. Warner) -4	EVS & His DM	Vi 21186, Rndr 1008, LC-LBC 1
BVE-39706-2	Are You Washed in the Blood -4	EVS & His DM	Vi 20844, MW 8136, Rndr 1008
BVE-39707-2	No More Goodbyes (R. R. Latter) -4	EVS & His DM	Vi 21186
BVE-39708-2	The Resurrection (G. R. Street) -4	EVS & His DM	Vi 21071
BVE-39709-2	I am Resolved (Palmer Hartsough- J. H. Fillmore) -4	EVS & His DM	Vi 21071

Note: Victor 35953-A (12") by The Happiness Boys (Jones-Hare), entitled "Twisting the Dials-- Part 1" starts with a short fragment of what is presumed to be master BVE-39703.

VICTOR Bristol, Tenn., 27 July 1927

Uncle Eck Dunford, vocal, accomp. by Ernest V. Stoneman, guitar; Mrs. E. V. Stoneman, fiddle; and T. Edwards, harmonica and ukulele, -1. Same, but vocal by Mrs. Stoneman added, -2. Blue Ridge Corn Shuckers: see note.

BVE-39716-1	The Whip-poor-will Song (E. Dunford) -2	UED	Vi 20880
BVE-39717-2	What Will I Do, For My Money's All Gone -2	UED & Hattie Stoneman	Vi 21578
BVE-39718-2	Skip to My Lou, My Darling -1	UED	Vi 20938
BVE-39719-1	Barney McCoy -2	UED	Vi 20938
BVE-39720-2	Old Time Corn Shuckin', Pt. 1	Blue Ridge Corn Shuckers	Vi 20835
BVE-39721-4	Old Time Corn Shuckin', Pt. 2	Blue Ridge Corn Shuckers	Vi 20835

Note: "Old Time Corn Shuckin'" consists of two rural scenes. Part 1 consists of (1) "Mississippi Sawyer," fiddle solo by Kahle Brewer; (2) "Home Sweet Home," banjo solo by George Stoneman; and (3) "Rovin' Gambler," by EVS, vocal, Bolen Frost, banjo, and unidentified harmonica, guitar, jews harp, and kazoo. Part 2 consists of (4) "The Ragged Orphan," instrumental by Dunford, accomp. by harmonica, guitar, and ukulele (or second guitar); and (5) "The Ship that Never Returned," fiddle, guitar, and banjo, with dance calls by Dunford.

EDISON New York, 12 September 1927

The Dixie Mountaineers: instrumentation and personnel unknown.

11882	The Little Black Moustache	The DM	Rejected
11883	Puttin' on the Style	The DM	Rejected
11884	All Go Hungry Hash House	The DM	Rejected
11885	Sally Goodwin	The DM	Rejected

EDISON New York, 13 September 1927

The Dixie Mountaineers: instrumentation and personnel unknown.

11886	When the Redeemed are Gathered In (Rev. Johnson Oatman-W.H. Dutton)	The DM	Rejected
11887	He Was Nailed to the Cross for Me	The DM	Rejected

VICTOR New York, 15 September 1927

Ernest V. Stoneman, vocal, guitar and harmonica.

BVE-39182-2	Josephus and Bohunkus	EVS	Unissued
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Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>VICTOR Atlanta, GA, 22 October 1927</u>			
Uncle Eck Dunford: Narrative with Ernest V. Stoneman, banjo accompaniment.			
BVE-40334-1	Sleeping Late (E. Dunford)	UED	Vi 21244
BVE-40335-1	My First Bicycle Ride	UED	Vi 21131
BVE-40336-1	The Taffy Pulling Party (E. Dunford)	UED	Vi 21244
BVE-40337-2	The Savingest Man on Earth	UED	Vi 21131, Rndr 1008

VICTOR Atlanta, GA, 22 February 1928

Ernest V. Stoneman and his Blue Ridge Corn Shuckers: probably EVS, vocal and guitar; fiddle (Dunford?); banjo (George Stoneman or Bolen Frost?), -1; harmonica added, -2. Ernest V. Stoneman: vocal, accomp. by fiddle, guitar, banjo, and/or harmonica, -3; vocal by Irma Frost added, -4. Uncle Eck Dunford: vocal, accompanied by fiddle, banjo, and guitar, -5; vocal by George Stoneman added, -6. George Stoneman: guitar solo, -7.

BVE-41932-2	Possum Trot School Exhibition, Pt. 1 (Ernest Stoneman) -1	EVS & His BRCS	Vi 21264, Cty 512
BVE-41933-2	Possum Trot School Exhibition, Pt. 2 (Ernest Stoneman) -1	EVS & His BRCS	Vi 21264, Cty 512
BVE-41934-2	A Serenade in the Mountains, Pt. 1 (Ernest Stoneman) -1	EVS & His BRCS	Vi 21518, Cty 512
BVE-41935-1	A Serenade in the Mountains, Pt. 2 (Ernest Stoneman) -1	EVS & His BRCS	Vi 21518, Cty 512
BVE-41936	Claud Allen -4	EVS & IF	Unissued
BVE-41937-1	The Two Little Orphans (Ernest Stoneman) -1	EVS & His BRCS	Vi 21648
BVE-41938	Once I had a Fortune -3	EVS	Unissued
BVE-41939-1	The Raging Sea, How it Roars (Ernest Stoneman) -2	EVS & His BRCS	Vi 21648
BVE-41940	Uncle Joe -5	UED	Unissued
BVE-41941-2	Sweet Summer has Gone Away -6	UED & GS	Vi 21578
BVE-41942	Tell Me Where My Eva's Gone -6	UED & GS	Unissued
BVE-41943	Old Uncle Jessie -5	UED	Unissued
BVE-41944	Stonewall Jackson -7	George Stoneman	Unissued

Notes: "Exhibition, Pts 1/2" consists of a spelling bee and humorous readings interspersed with instrumentals: "Old Hen Cackled," "Cindy," "Sally Ann," and "Western Country," all played on fiddle, banjo, and guitar.

"Serenade, Pts 1/2" consists of a sketch with musical interludes: "Down to the Still House to Get a Little Cider," vocal by EVS; "Molly Put the Kettle On," and "Love Somebody," calls by EVS. Instrumentation consists of guitar, fiddle(s), and banjo(s). Personnel are identified by first name on Pt. 1 as Eck, Bolen, George, and Sam (Sampson Ward?) (by EVS).

EDI SON New York, 24 April 1928

The Dixie Mountaineers: vocal group (exact personnel unidentified, except for Ernest V. Stoneman), accompaniment by fiddle, guitar, harmonica, and banjo on all sides, except there is no harmonica on 18437.

18433-A	He Was Nailed to the Cross for Me	The DM	Ed 52290
18434-B/?	When the Redeemed are Gathered In (Rev. Johnson Oatman-W. H. Dutton)	The DM	Ed 52290, Ed 5527
18435-A/16448	All Go Hungry Hash House	The DM	Ed 52350, Ed 5528
18436-	There'll Come a Time	The DM	Ed 52369, Ed 5636
18437-A/16449	Sally Goodwin	The DM	Ed 52350, Ed 5529, Ed 0000
N214B			
18438- /16450	Careless Love	The DM	Ed 52386, Ed 5530

Notes: Ed 0000 was a lateral cut developmental disc.

The 18000 master series was electrically recorded, in contrast to the 11000 acoustical series.

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>EDISON New York, 25 April 1928</u>			
As above.			
18439	(Not Ernest V. Stoneman)		
18440-B/?	The East Bound Train	The DM	Ed 52299, Ed 5548, Hist 8004
18441-B/16470	The Unlucky Road to Washington	The DM	Ed 52299, Ed 5545, Hist 8004
18442-B/16451	The Old Maid and the Burglar	The DM	Ed 52369, Ed 5531, Hist 8004
18443-A	Down on the Banks of the Ohio	The DM	Ed 52312
18444-B/?	We Parted at the River	The DM	Ed 52312, Ed 5635
18445-A/?	It's Sinful to Flirt	The DM	Ed 52386, Ed 5547, Hist 8004

GENNETT Richmond, Ind., 5 July 1928

Ernest Stoneman, Willie Stoneman, and the Sweet Brothers. Exact personnel on various sides not known (names given in last column are as given in Gennett ledgers); instrumentation consists of guitar, banjo, fiddle, -1; guitar and banjo, -2; or guitar and fiddle, -3. Ledgers state two guitars on several sides, but only one is audible.

GE 1400 <u>5</u> , -A	Katy Lee -2	Willie Stoneman	Ge 6565, Champ 15565 (Dave Hunt)
GE 1400 <u>6</u> , -A	My Mother and My Sweetheart -3	Sweet Brothers	Ge 6655
GE 1400 <u>7</u> , -A	Prisoner's Lament -3	Herbert Sweet	Ge 6567, Champ 15565 (John Clark), Spt 9184 (Sam Caldwell), Spt 9305
GE 1400 <u>8</u>	Once I Knew a Little Girl -3	Herbert Sweet	Rejected
GE 1400 <u>9</u> , -A, -B	Somebody's Waiting for Me -1	Sweet Brothers	Ge 6620, Spt 9323 (Cald- well Bros), Champ 15586 (Clark Bros)
GE 1401 <u>0</u> , -A	Falling By the Wayside -1	Herbert Sweet	Ge 6655, Spt 9185 (Sam Caldwell), Champ 15586 (Clark Bros)
GE 1401 <u>1</u> , -A	Sugar Hill -1	Virginia Mountain Boomers	Ge 6687 (Virginia Moun- tain Boomers)

GENNETT Richmond, Ind., 6 July 1928

As above.

GE 1401 <u>2</u> , -A	Wake Up in the Morning -2	Willie Stoneman	Ge 6565, Champ 15610 (Dave Hunt), Spt 9083
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Note: Recording machine breaks down here.

GENNETT Richmond, Ind., 9 July 1928

As above.

GE 1401 <u>3</u> -14	(Not Ernest Stoneman group)		
GE 1401 <u>5</u> , -A	New River Train -1	Justin Winfield (ES & Sweet Bros)	Ge 6619 (Justin Win- field), Spt 9400 (Unc- cle Ben Hawkins), Hist 8001
GE 1401 <u>6</u> , -A	John Hardy -1	Justin Winfield	Ge 6619 (JW), Hist 8001
GE 1401 <u>7</u> , -A	Say, Darling, Say -1	Justin Winfield	Ge 6733 (JW), Spt 9400 (UBH), Hist 8001
GE 1401 <u>8</u> , -A	I'm Gonna Marry that Pretty Little Girl -1 (w/calls)	Virginia Mountain Boomers	Destroyed 6/26/29 Hist 8001

Note: Gennett ledgers are the source for the information that some of these masters were destroyed on the indicated dates or at least rejected. However, Fields Ward stated in the liner notes to Historical HLP 8001 (first issued for a short time as Hist BC-2433-1) that the masters were given to him. Presumably he means test pressings.

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
Gennett	Richmond Ind., 10 July 1928		
GE 14019,-A	Cousin Sally Brown	VMB	Ge 6687 (Virginia Mountain Boomers)
GE 14020,-A	Bluff Hollow Sobs	VMB	Destroyed
GE 14021,-A, -B	I Got a Bulldog -1	Sweet Brothers	Ge 6620 (Sweet Bros), Hist 8001
GE 14022,-A	East Tennessee Polka -1	VMB	Ge 6567 (VMB)
GE 14023,-A, -B	Rambling Reckless Hobo	VMB	Ge 6567 (VMB), Spt 9305 (VMB), Champ 15610 (Pine Mountain Ramblers)

Notes: Names in last column are as given in Gennett Ledgers. The exact personnel on the sides by the "Virginia Mountain Boomers" is not known; it is assumed that some combination of Ernest Stoneman, Willie Stoneman, and the Sweet Brothers were involved.

VICTOR Bristol, Tenn., 30 October 1928

The Stoneman Family (or Ernest Stoneman's Dixie Mountaineers): Ernest V. Stoneman, vocal, -1, guitar and harmonica, -2; Eck Dunford, vocal, -3, fiddle -4; Bolen Frost, banjo -5; Hattie Stoneman, vocal -6; on some sides a second fiddle seems audible -7. Uncle Eck Dunford: vocal and guitar, accomp. by Ernest V. Stoneman, harmonica; Hattie Stoneman, mandolin; and Bolen Frost, banjo.

BVE-47248	Beautiful Isle O'er the Sea -1, 2, 3, 4, 5, 6	The SF	Unissued
BVE-47249	Willie, We Have Missed You -1, 2, 4, 5	The SF	Unissued
BVE-47250	(Not Stoneman group)		
BVE-47251	(Not Stoneman group)		
BVE-47252	The Fate of Shelly and Smith -1,2, 3, 4, 5, 6	The SF	Unissued
BVE-47253-2	The Broken-Hearted Lover -1,2, 3, 4, 5, 6	The SF	Vi V-40030
BVE-47254-2	Angeline the Baker	Uncle Eck Dunford	Vi V-40060

VICTOR Bristol, Tenn., 31 October 1928

As above.

BVE-47255-x	Old Shoes and Leggings (Note: No take nos. appear on discs for this side.)	Uncle Eck Dunford	Vi V-40060, Fw FA 2951
BVE-47256	Minnie Brown -1, 2, 3, 4, 5		Unissued
BVE-47257-1	We Parted by the Riverside -1, 2, 4, 5	The SF	Vi V-40030
BVE-47258-2	Down to Jordan and be Saved (E. Dunford) -1, 2, 3, 4, 7	EVS' Dixie Mountaineers	Vi V-40078
BVE-47259-2	There's a Light Lit Up in Galilee (E. Stoneman) -1, 2, 3, 4, 6, 7	EVS' Dixie Mountaineers	Vi V-40078
BVE-47260-2	Going up the Mountain After Liquor, Pt. 1 (ES-ED) -1, 3, 5	The SF	Vi V-40116
BVE-47261-2	Going up the Mountain After Liquor, Pt. 2 (ES-ED) -1,3, 5	The SF	Vi V-40116
BVE-47262-2	The Spanish Merchant's Daughter (E. Stoneman) -1, 2, 4, 5, 6, 7	The SF	Vi V-40206, Fw FA 2953
BVE-47263	Twilight is Stealing Over the Sea -1, 2, 3, 4, 5, 6	The SF	Unissued

VICTOR Bristol, Tenn., 1 November 1928

As above.

BVE-47264-2	Too Late -1, 2, 4, 5, 6, 7	The SF	Vi V-40206
BVE-47265	I Should Like to Marry -1, 2, 4, 5, 6	The SF	Unissued

Note: Folkways FA 2951 and FA 2953 were first issued with the release numbers FP 251 and FP 253, respectively.

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>EDISON New York, 21 November 1928</u>			
Ernest Stoneman & His Dixie Mountaineers: exact personnel unknown, but instrumentation consists of guitar, harmonica, banjo, and fiddle on all issued sides.			
18881-B	Goodbye Dear Old Stepstone	EVS & His DM	Ed 52489
18882-B/?	Fallen by the Wayside	EVS & His DM	Ed 52461, Ed 5686
18883-B	All I've Got's Gone	EVS & His DM	Ed 52489
18884	My Mother and My Sweetheart	EVS & His DM	Rejected
18885	Remember the Poor Tramp Has to Live	EVS & His DM	Rejected
18886-B/?	The Prisoner's Lament	EVS & His DM	Ed 52461, Ed 5673

EDISON New York, 22 November 1928

As above.

18887- /?	Midnight on the Stormy Deep	EVS & His DM	, Ed 5536
18888	The Pretty Mohea (Indian Maid)	EVS & His DM	Rejected
18889-90	(Not Ernest Stoneman group)		
18891-A/?	I Remember Calvary	EVS & His DM	Ed 52479, Ed 5676
N586A	(Lemons-Winesett)		Ed N-20004
18892-A	He is Coming After Me	EVS & His DM	Ed 52479
N587A	(Hacker-Winesett)		Ed N-20004

Note: Edison N-20004 was a laterally cut disc.

GENNETT Richmond, Ind., 5 March 1929

Fields Ward and the Grayson County Railsplitters: Ward, vocal & guitar; Ernest V. Stoneman (identified in ledgers and on labels as Winfield), vocal and harmonica; Sampson Ward, banjo; and Eck Dunford, fiddle and some vocals on choruses.

GE 14861,-A	Way Down in North Carolina	Fields Ward & Grayson	Rejected, Hist 8001
-B		County Railsplitters	
GE 14862,-A	Ain't that Trouble in Mind	FW & GCR	Rejected
GE 14863,-A	You Must be a Lover of the Lord	GCR	Rejected, Hist 8001
GE 14864,-A	Watch and Pray	GCR	Rejected, Hist 8001
GE 14865,-A	Good Bye Little Bonnie	Ward & Winfield w/GCR	Rejected, Hist 8001
GE 14866,-A	Alas My Darling	Ward & Winfield	Rejected
GE 14867,-A	My Old Sweetheart	W & W with GCR	Rejected
GE 14868,-A	The Place Where Ella Sleeps	W & W with GCR	Rejected
GE 14869,-A	In those Cruel Slavery Days	W & W with GCR	Rejected, Hist 8001
GE 14870,-A	The Sweetest Way Home	FW & GCR	Rejected, Hist 8001
GE 14871-75	(Not Ward-Stoneman group)		

GENNETT Richmond, Ind., 7 March 1929

As above.

GE 14876,-A	My Only Sweetheart	W & W with GCR	Rejected, Hist 8001
-B			
GE 14877,-A	Tie Up Those Old Broken Cords	W & W with GCR	Rejected, Hist 8001
GE 14878,-A	The Birds are Returning	FW & GCR	Rejected, Hist 8001
GE 14879,-A	No One Loves You as I Do	FW & GCR	Rejected, Hist 8001
GE 14880	I Don't See Why I Love Her	FW & GCR	Rejected

Notes: The only indication in the Gennett ledgers of Stoneman's presence on these sessions is the mention of "Winfield" in the vocal duets. The ledgers also indicate that all masters were rejected and destroyed; however, see note to Gennett session of 9 July 1928. According to Fields Ward, the Grayson County Railsplitters consisted of himself (guitar), Ernest Stoneman (harmonica), Sampson Ward (banjo), and Eck Dunford (fiddle).

PARAMOUNT Chicago, Ill., ca. August 1929

Oscar Jenkins' Mountaineers: probably Oscar Jenkins, banjo; Frank Jenkins, fiddle; Ernest V. Stoneman, vocal and guitar.

21381-2	Burial of Wild Bill	OJM	Para 3240, Bdy 8249, Cty 522
21382-1	The Railway Flagman's Sweetheart	OJM	Para 3240, Bdy 8249

Note: The Broadway release bears the control numbers as follows: 1854 on 21381-2; 1855 on 21382-1

Matrix No.	Title (Composer Credit)	Artist(s)	Release No. (Pseudonym)
<u>GENNETT Richmond, Ind., 12 September 1929</u>			
Frank Jenkins' Pilot Mountaineers: probably Frank Jenkins, fiddle; Oscar Jenkins, banjo; Ernest Stoneman, vocal and guitar.			
GE 15589,-A	The Railroad Flagman's Sweetheart (Jenkins-Stoneman)	FJPM	Cq 7269 (Alex Gordon)
GE 15590,-A	The Murder of Nellie Brown	FJPM	Rejected
GE 15591,-A	Snowflakes (or) When the Snow- flakes Fall Again	FJPM	Cq 7270 (Alex Gordon)
GE 15592,-A	The Burial of Wild Bill	FJPM	Cq 7270 (AG), Cty 522
GE 15593,-A	I Will be All Smiles Tonight	FJPM	Rejected
GE 15594,-A	In the Year of Jubilo	FJPM	Rejected
GE 15595,-A	A Message from Home Sweet Home	FJPM	Cq 7269 (AG)
GE 15596,-A	Sunny Home in Dixie	FJPM	Ge 7034, Spt 9677 (Riley's Mtneers)
GE 15597,-A	Old Dad	FJPM	Ge 7034, Spt 9677 (Riley's Mtneers)

AMERICAN RECORD CORP. (ARC) New York, 8 January 1934

Ernest V. Stoneman and Eddie Stoneman: vocals accompanied by guitar, harmonica, banjo and/or auto-harp.

14545	Good-bye, Dear Old Stepstone	Ernest & Eddie Stoneman	Unissued
14546	The Railroad Flagman's Sweetheart	E & ES	Unissued
14547	After the Roses Have Faded Away	E & ES	Unissued
14548	Meet Me by the Seaside	E & ES	Unissued
14549	Six Months is a Long Time	E & ES	Unissued
14550-	My Only Sweetheart	E & ES	Vo 02901
14551	I'm Alone, All Alone	E & ES	Unissued
14552-	There's Somebody Waiting for Me	E & ES	Vo 02632
14553-1	Nine Pound Hammer	E & ES	Vo 02665

ARC New York, 9 January 1934

As above.

14554-1	Broke Down Section Hand	Ernest Stoneman	Vo 02655
14555-	Texas Ranger	ES	Vo 02632
14556	Prixoner's Advice	ES	Unissued
14557-	All I Got's Gone	ES	Vo 02901
14558-14559	(Not Ernest Stoneman)		
14560	Golden Bye and Bye	E & ES	Unissued
14561	Hallelujah Side	E & ES	Unissued

ARC New York, 10 January 1934

As above.

14562	I'll Live On	E & ES	Unissued
14563	Reaping Days	E & ES	Unissued
14564	The Sweetest Way Home	E & ES	Unissued

RECORD RELEASE NUMBER/MASTER NUMBER CROSS REFERENCE

I. 78 rpm discs; cylinders

Release No.	Master Nos.	Release No.	Master Nos.	Release No.	Master Nos.
<u>Banner</u>				<u>Herwin</u>	
1993	7222/7224	5369	16318	75528	X237/X238
2157	7223/7225	5382	16326	75529	X234/X235
2158	7287/7288	5383	?	75530	X233/X236
		5527	?	75535	GEX493/GEX495
<u>Broadway</u>		5528	16448	75541	GEX496/GEX494
8054	7223/not ES	5529	16449		
8249	21381/21382	5530	16450	<u>Homestead</u>	
		5531	16451	16490	7222/7223
<u>Cameo</u>		5536	?	16498	7224/7287
8217	107555/7225	5545	16470	16500	7225/7288
8220	7287/7288	5547	?		
<u>Challenge</u>		5548	?	<u>Montgomery Ward</u>	
151	X237/X234	5635	?	8136	BVE39706/Not ES
152	X238/X236	5636	?	8305	BVE36514/Not ES
153	X235/X233	5673	?		
244	GEX493/GEX496	5676	?	<u>Lincoln</u>	
309	Not ES/X238	5686	?	2822	107555/7225
324	GEX493/Not ES			<u>Oriole</u>	
398	GEX493/Not ES	<u>Edison (diamond discs)</u>		916	7223/7222
665	7223/7225	0000	N214B	946	7224/7287
666	7287/7288	N-20004	18891/18892	947	7225/7288
		51788	11053/11054		
<u>Champion</u>		51823	11055/11058	<u>Okeh</u>	
15222	GEX495/GEX496	51864	11059/11060	7011 (12")	9289/9290
15233	GEX493/GEX494	51869	11056/11057	40288	S72787/S72788
15248	GEX498/Not ES	51909	11064/11063	40312	S72789/S72790
15565	GE14005/GE14007	51935	11461/11464	40384	S73373/S73375
15586	GE14009/GE14010	51938	11481/11482	40405	S73377/S73378
14610	GE14012/GE14023	51951	11460/14484	40408	S73376/S73372
		51994	11483/11465	40430	S73371/S73374
<u>Conqueror</u>		52026	11690/11693	45009	9285/9286
7064	7223/7288	52056	11462/11463	45015	9284/9287
7269	GE15589/GE15595	52077	11691/Not ES	45036	9288/Not ES
7270	GE15591/GE15592	52290	18433/18434	45044	S74104/S74105
7755	7223/7225	52299	18440/18441	45048	S74108/S74110
		52312	18443/18444	45051	S74102/S74103
<u>Domino</u>		52350	18435/18437	45054	S74109/S74111
0187	7286/Not ES	52369	18436/18442	45059	S74301/S74304
3964	7222/7224	52386	18438/18445	45060	S74300/S74302
3984	7225/7287	52461	18882/18886	45062	S74305/S74306
3985	7223/7288	52479	18891/18892	45065	S74303/S74307
		52489	18881/18883	45084	W80360/W80361
<u>Edison (cylinders)</u>				45094	W80347/W80348
5187	16184			45125	W81079/W81080
5188	16180	<u>Gennett</u>			
5191	16183	3368	X233/X234		
5194	16176	3369	X235/X236	<u>Paramount</u>	
5196	16182	3381	X237/X238	3021	7223/Not ES
5198	16181	6044	GEX493/GEX495	3240	21381/21382
5200	16178	6052	GEX497/GEX498		
5201	16169	6065	GEX494/GEX496	<u>Pathe</u>	
5241	?	6565	GE14005/GE14012	32271	7286/7288
5297	16253	6567	GE14007/GE14023	32278	6223/107555
5308	16268	6619	GE14015/GE14016	32279	7255/Not ES
5314	16266	6620	GE14009/GE14021	32380	108203/Not ES
5338	16294	6655	GE14006/GE14010		
5341	16295	6687	GE14011/GE14019	<u>Perfect</u>	
5355	?	6733	GE14017/Not ES	12350	7286/7288
5357	?	7034	GE15596/GE15597	12357	7223/107555
5367	16319			12358	7225/Not ES
				12459	108203/Not ES

<u>Release No.</u>	<u>Master Nos.</u>	<u>Release No.</u>	<u>Master Nos.</u>	<u>Release No.</u>	<u>Master Nos.</u>
<u>Regal</u>		9305	GE14007/Not ES	20938	BVE39718/BVE39719
8324	7222/7224	9323	GE14009/Not ES	31070	BVE39708/BVE39709
8346	7223/7288	9400	GE14015/GE14017	21129	BVE39700/BVE39701
8347	7225/7287	9406	GE14022/Not ES	21131	BVE40335/BVE40337
8369	7286/Not ES	9677	GE15596/GE15597	21186	BVE39705/BVE39707
		32279	7225/Not ES	21244	BVE40334/BVE40336
<u>Romeo</u>				21264	BVE41932/BVE41933
597	107555/7225	<u>Victor</u>		21518	BVE41934/BVE41935
600	7288/7287	20223	BVE36400/BVE36501	21578	BVE39717/BVE41941
		20224	BVE36403/BVE36504	21648	BVE41937/BVE41939
<u>Silvertone</u>		20235	BVE36513/BVE36514	40030	BVE47253/BVE47257
5001	GEX493/GEX496	20294	BVE36515/BVE36516	40060	BVE47254/BVE47255
5003	GEX497/GEX498	20302	BVE36512/BVE36517	40078	BVE47258/BVE47259
5004	GEX494/GEX495	20531	BVE36198/BVE36199	40116	BVE47260/BVE47261
8155	GEX493/GEX496	20532	BVE36502/BVE36511	40206	BVE47262/BVE47264
25001	GEX493/GEX496	20533	BVE36507/BVE36510		
25003	GEX497/GEX498	20540	BVE36509/Not ES	<u>Vocalion</u>	
25004	GEX494/GEX495	20671	BVE38918/Not ES	02632	14552/14555
		20672	BVE38763/BVE38764	02655	14554/14553
<u>Supertone</u>		20799	BVE38765/BVE38766	02901	14557/14550
9083	GE14012/Not ES	20835			
9185	GE14007/GE14010	20844	BVE39704/BVE39706		
9255	GEX493/GEX496	20880	BVE39702/BVE39716		

II. 33 1/3 rpm discs (reissues)

<u>Release No.</u>	<u>Original Master Nos.</u>
<u>County</u>	
507	Victor BVE 36516
508	Victor BVE 36198
512	Victor BVE 41932, BVE 41933, BVE 41934, BVE 41935
<u>Folkways</u>	
FA 2951	Victor BVE 47255
FA 2953	Victor BVE 47262; Okeh W 81080
<u>Historical</u>	
HLP 8001	Gennett GE 14015, GE 14016, GE 14017, GE 14018, GE 14021, GE 14861, GE 14862, GE 14863, GE 14864, GE 14865, GE 14869, GE 14870, GE 14876, GE 14877, GE 14878, GE 14879
HLP 8003	Gennett GEX 495
HLP 8004	Edison 11461, 11463, 11465, 18436, 18437, 18438, 18440, 18441, 18442, 18445
<u>Library of Congress</u>	
LBC-1	Victor BVE-39705
LBC-8	Okeh W 80344
<u>RCA Camden</u>	
LPM-6015	Victor BVE-36513
<u>Rounder</u>	
1008	Victor BVE-36199, BVE-36508, BVE-36512, BVE-36514, BVE-36515, BVE-36517, BVE-36518, BVE-38763, BVE-39700, BVE-39704, BVE-39705, BVE-39706, BVE-40337, BVE-41939

Coal Miner's Daughter, a screen adaptation of the life of Loretta Lynn, and based upon her autobiography written with George Vecsey, has garnered, in addition to some 38 million dollars in box office receipts, a number of generally favorable, even rave, reviews. Sissy Spacek may be nominated for an Oscar for her portrayal of the singer from age thirteen into her mid-thirties. While it is not a film without merit, I wish I could be as enthusiastic as other reviewers have been.

It is not easy to recreate the life of a living person, especially one who is famous and well-loved, whose fans know all details of her appearance and life history and can hear every note, every word of her most popular songs in their minds. Any expectations which demand an account closely approximating actual events may exceed any possible result. The mechanics of putting a film together often require that certain liberties be taken, i.e.: certain events may be omitted, or their sequence changed, or several characters abstracted into one. The purpose of a biographical film is not necessarily to depict exactly the salient features of a person's life, but to capture, as it were, the essence of that life. Selection is crucial--one cannot show everything.

Recognizing the inherent difficulties, it may be asked whether any adaptation of this kind can be a total success. Probably not, and this attempt is better than most. However, it falls far short of what it could have been, even allowing for these limitations. There are strong "pluses," but a number of important "minuses"--failings that are not due to inept acting, nor to any particular technical aspect, but rather to a point of view assumed by the film's creators--a point of view which figures prominently in country music, affecting it adversely, and yet is not recognized. Because it adversely affects the film as well, I shall discuss it at length subsequently.

In many respects it is an admirable film. The camera work (color) by Ralf Bode is excellent, especially the scenes filmed on location in Kentucky. The cabin where Loretta spent several years of her childhood, as well as the nearby town, have been faithfully reconstructed. But, and here is my first criticism, it is not nearly as grubby and squalid as it must have been. The dismal poverty in which she was raised, and against which her parents struggled, does not come across. In her autobiography, and in the title song itself, she tells of her mother, with bleeding fingers, washing clothes on a washboard every day--that never ending duty of a miner's wife. But we are not shown this, nor are we shown the performance of such tasks as fetching water, cooking on a wood

stove, or scrubbing floors--chores the young Loretta did with her brothers and sisters. A quibble? I think not. For today, when even people in Appalachia live fairly comfortable lives, we need reminding of what really hard, physical work is like, in order to appreciate more fully what it meant for Lynn to overcome these initial hardships. It takes more than a shack and a passle of kids to convey adequately the idea of hardship to a modern audience. Even Loretta, who loved the film, has said that their existence was far more difficult than is shown.

The cast itself is generally well chosen. Phyllis Boyens and Levon Helm are perfect as Clara and "Ted" Webb, Loretta's parents. It is too bad their roles are so brief and not developed as thoroughly as they might have been. This is a fault of the script, and not due to a lack of acting ability on their part.

The acting of the principals is also competent--low key when appropriate, and believable. Although Spacek does not resemble Lynn physically, except in size, she has one of the most refulgent and expressive faces on the screen today, and watching her, a viewer soon loses that particular concern.

Tommy Lee Jones is less satisfactorily cast. His acting is not at fault. He is quite convincing as the rough, hard-drinking Oliver Lynn, Jr. ("Doolittle" or "Mooney"). Although he is several inches taller than "Doc," (why can't a male lead ever be of average height?), he does look fairly like him at least in the second half of the film. However, in the first half, he is far too old. Unlike Spacek, Jones does not give an impression of youth, and seems like a man in his thirties rather than the twenty-year-old he is supposed to represent. It is, therefore, almost inexplicable why he should fall in love with a ragged, scruffy little girl who seems about eleven, for in these early scenes, Spacek looks amazingly younger than Loretta herself at thirteen. Snapshots show Loretta as well-groomed, and as Doolittle describes "she was real mature, with a full woman's figure. I didn't know she was only thirteen..." Indeed, she looks seventeen. This is important, for whatever his failings were as a husband, a certain amount of blame for his insensitivity can be on his youth and inexperience. He, too, married very young. Thus in the film, his apparent age makes the wedding night sequence and certain events of the first months and years of their marriage especially outrageous. The transition from tender, courting lover to uncaring violator of a child-bride is simply too extreme to be acceptable.

Presenting the songs and music must have posed a serious dilemma. Should Spacek do the singing, or Lynn herself? The decision to have Spacek sing the lyrics against the original orchestral background was apparently Owen Bradley's, the film's musical supervisor. Spacek has worked hard to duplicate and interpret the vocal style and idiosyncrasies of Lynn. The result is credible, and not unpleasant. Voice-over dubbing can be dreadful, unless very well done, and this is probably the best solution.

Sensitive directing, excellent acting, some beautiful photography, and a reasonable (though abbreviated) musical score. Those are the "pluses" for *Coal Miner's Daughter*. But besides the "minuses" mentioned already, there is a far more serious one to which I referred earlier: the acceptance by all involved in the film of a particular point of view, a myth which I shall call "The Myth of Woman's Romantic Isolationism." It deserves identification and discussion, for it has prevented *Coal Miner's Daughter* from being the great film it could have been.

Lynn's career obviously exemplifies two myths long recognized in American tradition: 1) that no matter how lowly the circumstances of birth, success and good fortune may be acquired by anyone with determination and the willingness to work hard; and 2) that success will somehow damage the souls of those who achieve it, and exact a certain toll in personal suffering. Country music is full of songs that play on one or both of these themes. According to her autobiography, Lynn is quite convinced of the validity of the first, though she is somewhat ambivalent about the second. Both these myths owe their persistence to the fact that they have at least some basis in reality. There are people like Lynn, who win against heavy odds, and others who are successful and are wiped out by the pressures.

The third myth, that of Woman's Romantic Isolationism, has no observable basis in reality, yet is unconsciously accepted by song writers and most female country singers, including Lynn. It has a suffocating effect on the content of their songs. The myth holds that a woman's life is completely absorbed into that of her husband or lover. Her sole concern is that relationship. Other relationships, other interests do not exist for her. Hence friends, family, even children are scarcely referred to by a female country singer. She has no worries except whether her "man" will stay with her, no pleasure unconnected to him. This would be all right if it were an accurate representation of a woman's life. The trouble is that it isn't, and it never has been. It is a false, distorted picture.

Now if there is one thing country music is supposed to be, it's honest. It "tells it like it is." Lynn writes: "Country music is real... country songs are nothing but the truth." For male singers this is true. There are few subjects which someone has not sung about. "Sin, sex, salvation, and booze," is how D. K. Wilgus sums up

song content. To that list could be added trucks, work, prison and mother. For female singers it is different. They allow themselves only endless variations on the themes of sex and love. There are almost no songs about women working, or drinking, absolutely none about being in prison, and most tragically, only a handful about friends or family. Lynn's tribute to her father is a beautiful exception, and one she did not think would be of interest to the public. Despite the plethora of songs about women fighting with, or for, their "man," despite all the explicit references to sex, the female singer today says less about the world than did Maybelle Carter, whose extensive repertoire included songs about trains, cyclones, orphans and other children, God, parents, etc., etc. Sentimental? Sure. But on balance more varied and interesting than that of the contemporary female country singer.

What has this to do with *Coal Miner's Daughter*? Everything. The script is written not from the broad perspective of Lynn's autobiography, but from the claustrophobic confines of a woman's country song. The focal point is the one relationship with "Doo;" all others are muted. Divergence from reality is dictated not by the limitations of film making but in accordance with the restrictions imposed by the myth, and accepted, presumably unconsciously, by everyone.

Her family is written out of the script as early as possible. There are only a few scenes of Loretta alone with her father. Attention is directed towards Doolittle even in the opening scenes. Her mother is also given short shrift. We see her last on the porch of the cabin, with her grandchildren, while Doolittle and Loretta drive off to find fame and fortune in Nashville. This somehow implies that Loretta has dropped her from her life. But that isn't how it was. Like many people, she has maintained strong ties with her family. The first time she sang "Coal Miner's Daughter" on stage, her mother was standing in the wings, and Loretta was torn "all to pieces" just seeing her. But to show this would signify a continuing interest in persons other than her husband, and this must be suppressed, even when the others are beloved parents.

There have been many friends in her life, whose influence goes unnoticed or underacknowledged. This is nowhere more evident than in the cursory treatment given to Patsy Cline, who is brilliantly played by Beverly D'Angelo. Of course this cuts to the center of the myth, for if there is one kind of relationship either totally ignored or totally denigrated in country music, it is friendship between two women. After all, other women want only to "steal" one's husband. A woman gains only unhappiness through friendship with another woman.

Everyone must be familiar with the story of how "good-hearted" Patsy Cline befriended Lor-

etta, a newcomer to Nashville. Cline stood up for her in professional squabbles with other female singers, and taught her how to dress and perform on stage. Almost none of this is in the film, where she seems only an adjunct to Lynn's marital problems.

Loretta describes the last time she saw Patsy. They had always given each other a hug whenever they parted company, and the Thursday night before the fatal plane crash, Patsy reminded her of this, saying, "Aren't you going to hug me?" Loretta did, and Patsy continued, "Little Gal, no matter what people say or do, no matter what happens, you and me are gonna stick together." On Monday, Loretta learned of her friend's death. This moving, ironic scene is omitted from the film, an omission which can only be explained by reference to the myth with which it would be in sharp conflict.

Lynn's personal relationships, apart from those with Doolittle, are not the only elements in her life which are glossed over. Her achievements are neutralized as well. The girl who was a terrible cook as a bride, by age eighteen had learned enough about food preparation to win a mass of blue ribbons at the Washington State Fair, and on her first try. This scene is left out. Perhaps it was considered "irrelevant." But if so, irrelevant to what? To her marriage? To her life? Or to the myth? Even more significantly, *why* was what should have been her triumph not shown--namely, her receiving of the "Entertainer of the Year"

award, the first woman to receive that honor, in part because of her record, "Coal Miner's Daughter"? The film ends with Spacek singing this song, on stage, but there is no implication of its importance in her life. We see Lynn's earlier on-stage breakdown, but not her major achievement, and that's *not* telling it like it is!

It seems that any award a woman receives, whether a minor one like a blue ribbon, or a great one linked with her theatrical success, is regarded by many as insignificant compared to a success connected with her husband. Better leave it all out. I would imply she cares for something outside of, and in addition to, her marriage, and has reached a level of personal growth and achievement quite apart from any romantic relationship.

Because of this acceptance of the Myth of Woman's Isolationism, *Coal Miner's Daughter* never develops into the really strong, interesting film it could have been, considering the array of talent. It is too bad the retelling of Lynn's life not only perpetuates a false stereotype, but results in a myopic, tedious account, and denies Spacek the opportunity to truly expand her role.

I suppose everyone interested in country music ought to see it, but don't expect a particularly enthralling account. It's a well-produced country version of "As the World Turns." To learn about Loretta Lynn, it's better to read her book.

--Sarah E. Foster
Los Angeles

COAL MINER'S DAUGHTER...A Universal Picture. Producer, Bernard Schwartz. Executive producer Bob Larson. Director Michael Apted. Script Tom Rickman from the autobiography by Loretta Lynn with George Vecsey. Photography Ralf D. Bode. Editor Arthur Schmidt. Production design John W. Corso. Music supervision Owen Bradley. Sound Jim Alexander. Costumes Joe L. Tompkins. Featuring Sissy Spacek, Tommy Lee Jones, Beverly D'Angelo, Levon Helm, Phyllis Boyens, William Sanderson, Bob E. Hannah, Ernest Tubb.

Running time: 2 hrs. 5 min. MPAA rated: PG

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NEW JEMF SPECIAL SERIES No. 13

We are pleased to announce the new JEMF Special Series No. 13, *Loretta Lynn's World of Music*, by Laurence J. Zwisohn. This booklet contains an annotated discography, a complete list of songs she composed, and biographical information. The price is \$5.00 (\$4.00 to Members of the Friends of JEMF), + \$1.00 postage and handling fee per order. California residents add 6% sales tax.

BOOK REVIEWS

Some Ballad Folks, by Thomas G. Burton (East Tennessee State University, 1978); xix + 108 pp., papercovers. Accompanied by cassette recording.

This is an unusual regional folksong collection in that it focuses on the performers rather than on the songs. Five singers from the Beech Mountain area of western North Carolina are represented: Rena Hicks, Buna Hicks, Hattie Presnell, Lena Harmon, and Bertha Baird, and the order of presentation is by singer rather than by song. The ballads can all be found in the Francis James Child canon of British folk ballads: altogether thirty-five versions of eighteen different ballads are included (Child Nos. 4, 7, 10, 13 (two versions), 18 (three), 53 (two), 73 (three), 81 (two), 84 (four), 85 (three), 93 (two), 200, 243 (three), 248, 274 (two), 278, 286 (two), and 289.

The text/tune transcriptions take up about half of the book. The remainder is devoted to a discussion of each of the five singers in turn, noting not only biographical details, but, more importantly, reporting the singers' own comments about and attitudes towards the ballads that they have preserved and sing. Most of the selections were recorded between 1966 and 1971. Twenty-three of the selections are recorded on the cassette that accompanies the book. These are not recordings by great singers (Buna Hicks is, to my ear, the best of the five), but there are good texts, and the technical quality of the recordings is in most cases good (though there is an annoying low frequency hum on the Hattie Presnell selections).

Folk Songs Out of Wisconsin, edited by Harry B. Peters (Madison: State Historical Society of Wisconsin, 1977). 311 pp., 8.5 x 11", papercovers; \$6.95.

Helene Stratman-Thomas (1896-1973), Professor of Music at the University of Wisconsin, had collected some seven hundred folksongs in Wisconsin in the 1940s, under the auspices of the Library of Congress. She was still at work transcribing her collectanea and preparing it for publication when she died. Shortly thereafter, her husband asked Harry B. Peters if he would complete her book. This Peters did, adding to her field collection from material collected in the 1920s by Franz Rickaby and in the 1930s by Sidney Robertson and Asher Treat. The result was this collection of 250 songs either recorded in Wisconsin or from Wisconsin singers, or about Wisconsin. The songs are prefaced by twenty pages of extracts from Rickaby's and from Stratman-Thomas' field notes recounting some of their experiences on their collecting trips. For each song the text and tune are transcribed, and headnotes identify the informant, where and when the song was collected, the informant's comments about the song, and in some instances information on the song itself.

The range of the material is quite broad: old British ballads (Child ballad Nos. 4, 12, 46, 73, 155, 243 (three texts, one from print), 250, 274, 277, 286; Laws ballad Nos. L5, L7, L9, M3 (two), M4 (two), M25, M34, N7, N28, N42, O6, P1b, P21, P24, Q2, Q22); lumbering ballads (Laws C1, C2, C11, C13, C16, C25); maritime and sailing ballads (Laws D4, D8, D9, D27); late nineteenth century sentimental ballads, Welsh Christmas songs, bawdy songs, hillbilly songs from the 1920s, and others. Similarly, the items range from the very common, such as several of those enumerated above, to some very rare: "Jumbo the Elephant," "Boring for Oil," "The Pickled Jew," and others. Most of the selections were from the fieldwork of Stratman-Thomas. Some of those from the collection of Rickaby were earlier published in Rickaby's own collection, *Ballads and Songs of the Shanty Boy*.

The editing has been done without an attempt to provide the comparative annotations that accompany most "academic" field collections of folksongs; in fact, the sketchy notes suggest that the editor was unaware that "Well Met, Well Met, My Old True Love" (p. 109) and "The Ship Carpenter" (121) are both versions of a single song, as are "Awake, Arise, You Drowsy Sleeper" (159) and "Who is That Under My Bedroom Window?" (214). There are very few references to other collected versions, or to standard works such as those of Child, Coffin, and Laws. On the other hand, there is a good deal more attention to the collectors themselves and to their informants.

Furthermore, the volume is splendidly illustrated with numerous photographs from the archives

of the State Historical Society of Wisconsin, and also many charming woodcuts of some antiquity. All in all, the effect is a volume that will be quite interesting to the lay reader. The absence of scholarly apparatus may disappoint the folklorist--but then, this book makes no pretense of being a scholarly publication. The only aspect that I found sometimes annoying was the spatial layout--the occasional continuation of words or music from one page onto the overleaf, and the sometimes separation of words from the music. More care could have been taken to insure that a song in its entirety--words and music--appeared on a single page whenever possible.

Now, what about the Historical Society preparing a phonograph album of some of the recordings transcribed in the book as a companion to it?

The Preservation and Restoration of Sound Recordings, by Jerry McWilliams (Nashville: American Association for State and Local History, 1979). xi + 138 pp., photos, bibliography, index; paper-covers. \$8.95.

This short but useful publication provides information for archives, libraries, and private collectors on preservation, reproduction, and restoration of sound recordings, primarily on disc and tape, but also with some comments on cylinder and wire recordings. The first chapter provides a quick history of sound recordings, from early disc and cylinder to recent digital sound recordings. The second chapter, titled "Preservation of Sound Recordings," discusses storage requirements, washing and cleaning, and playback facilities. In many instances specific manufacturers' products are discussed and evaluated. The brief chapter on "Restoration" covers correction of warpage and modern techniques of noise suppression and sound enhancement. Directories of manufacturers/suppliers and major sound archives are also included. The author also reports on the particular policies of various major archives regarding preservation and reproduction. (Available from AASLH at 1400 - 8th Avenue, So., Nashville, TN 37203.)

Discourse in Ethnomusicology: Essays in Honor of George List, edited by Caroline Card, John Hasse, Roberta L. Singer, and Ruth M. Stone (Bloomington: Ethnomusicology Publications Group, Indiana University, 1978), xii + 298 pp., papercovers.

"George List retired from his position as Director of the Archives of Traditional Music and Professor of Folklore at Indiana University in December 1976.... As professor and archivist, George List set exacting standards and high expectations for himself, his colleagues, and his students, tempering these demands with compassion and integrity." (From the editors' preface, p. ix.) This volume is essentially a *festschrift* to a distinguished scholar who has made significant contributions to the field of folk musicological scholarship.

The volume opens with an interview with List by Louise S. Spear in which he discusses the history and development of the Archives of Traditional Music. There follows a provocative essay by Nahoma Sachs in which the generally unquestioned primacy of cognitive mental processes over the alternatives of sensation, emotion, and intuition in ethnomusicological methodology is challenged. The spirit of List hovers behind the discussion in the sense that it was his wont to challenge generally unquestioned doctrines and practices.

There is next a group of papers on Methodology and Technique: on the problems of field recording by Caroline Card; on motion films as an aid in musical analysis by Ruth M. Stone, and three discussions of tune transcription and definition by Judith McCulloh, Phyllis M. May, and Roberta L. Singer.

The longest section of the book consists of seven essays on individual problems in American folk music and ethnomusicology. Frank J. Gillis studies the development of "Didn't He Ramble" in "The Metamorphosis of a Derbyshire Ballad into a New World Jazz Tune." John Hasse surveys the literature of ragtime music in "The Study of Ragtime: A Review and a Preview." Other papers are "Shape-Note Singing in Mississippi" by Paula Tadlock; "'If You Don't Play Good They Take the Drums Away': Performance, Communication, and Acts in Guaguanco," by Robert Friedman; "Preliminary Comments on the Marimba in the Americas," by Abraham Caceres; "The Mexican Corrido," by Barbara Seitz; and "Traditional Music and the Middle Class in Argentina: Context and Currents," by Robert E. Fogal.

The volume concludes with a bibliography, discography, and filmography of the works of George List compiled by John Hasse.

--Norm Cohen

RECORD REVIEWS

Celebration: Old-Time Music at Berea (Appalachian Center AC-001; Box 2336, Berea College, Berea, KY, 40404). Nineteen songs and tunes recorded in October 1975 at a Celebration of Traditional Music at Berea College. Selections: Jean Ritchie: *Loving Hannah*; W. L. Gregory and Clyde Davenport: *Leather Britches*; Sparky Rucker: *Crossroads*; The Appalachian Folks: *Cotton-Eyed Joe*; Group led by John Ramsay: *Warrenton*; Earl Barnes: *Little Old Log Cabin in the Lane*; Asa Martin and the Cumberland Rangers: *Walking in My Sleep*; Clarence Wyatt: *Pretty Fair Maid*; Betty Smith: *Lonesome Dove*; Hornpipers: *Laurel Branch*; Judy Ritchie Hudson: *I Don't Want a Roving Man*; Doc Hopkins: *Old Joe Turner*; Lewis and Donna Lamb: *Ragtime Annie*; Janette Carter: *Little Moses*; Edna Ritchie Baker: *What'll I Do with the Baby-Op*; Bruce Greene: *Meriweather*; Bradley Kincaid: *I Wonder When I Shall be Married*; Annadeene Fraley: *False True Lover*; John McCutcheon: *Teetotaler's Reel/Red Wing*. Back jacket liner notes by Loyal Jones.

Georgia Grassroots Music Festival (No label or number; sponsored by the City of Atlanta in cooperation with the Georgia Folklore Society; not available commercially.) Eighteen selections recorded in 1976 and 1977 festivals in Atlanta and field tapes made prior to the festivals. Selections: Eller Brothers & Ross Brown: *Going to Georgia*; Female Nightingales: *I'm Wrapped Up, Tied Up, and Tangled Up in His Love*; Eddie Kirkland: *Mojo Hand*; Betty Smith: *Little Margaret*; Ed Hoover and Burt Williamson: *Sugar Foot Rag*; John Lee Ziegler: *Used to be Mine, But Look Who Got Her Now*; Jazzology All-Stars: *Walking Stick*; Willie Guy Rainey: *Temper Blues*; James "Tip" Neal: *Jews Harp Jump*; Brother Theotis Taylor: *If I Could Just Hold Out Till Tomorrow Comes*; Clinton Carter and His Old-Time Fiddle Band: *Sally Goodin*; Embury Raines: *All Night Boogie*; Uncle John Patterson: *Snowbird in Ashbank*; Washboard Band: *Toddy for the Body Song*; Joe Parr: *Indian Chief Blues*; Lester Smallwood: *Cripple Creek*; Golden Bailey: *The Dog*; Bessie Jones & the Georgia Sea Island Singers: *I'm Gonna Lay Down My Life for My Lord*.

CMA Presents the 4th Annual Fan Fair Reunion Show (Foundation Records 1001). Nineteen selections recorded live at the 1975 Fan Fair in Nashville. Selections: Joe and Rose Lee Maphis: *Hot Time in Nashville Tonight*; Minnie Pearl: *Comedy*; Alcyone Beasley: *Silver Threads Among the Gold*; Lulu Belle and Scotty: *Have I Told You Lately that I Love You*; Bailey Brothers: *Take Me Back to Happy Valley*; Leon McAuliffe: *Panhandle Rag/Steel Guitar Rag*; Laura Lee McBride: *I Betcha My Heart I Love You*; Jordanaire: *Peace in the Valley*; Sid Harkreader: *Opry Memories*; Ernie Lee: *Hominy Grits*; Doc & Chickie Williams: *Silver Bell*; Duke of Paducah: *Comedy*; Bailes Brothers: *Dust on the Bible*; Clyde Moody: *Shenandoah Waltz*; Del Wood: *Down Yonder*; Ray Whitley: *Back in the Saddle Again*; Pee Wee King: *Slow Poke*; Red River Dave: *When the Bloom is on the Sage*; Roy Acuff: *I Saw the Light*. Produced by Patty Hall; back jacket liner notes by Douglas B. Green (1976).

Tenino Old Time Music Festival (Voyager VRLP 321-S). Twenty-two selections recorded at Tenino, Washington, festivals of 1975, 1976, and 1977. Selections: Ed Stoker and Jim Calvert: *Springtime in the Rockies*; Roundtown Girls: *Mama Scolds Me A-Flirtin'*; Clarence Norberg: *Leather Britches*; Bill Yohey: *Listen to the Mockingbird*; Paul Anastasio and James Mason: *Kansas City Kitty*; High Finance: *Have You Ever Been Lonely*; Ray Wright: *German Hop Waltz*; Roger and Janis Maddy: *Drifting too Far From the Shore*; Hank Bradley: *John Brown's Dream*; The Foresters: *Blue Skirt Waltz*; Phyddle Phaddie Phog-bound Band: *Up the Lazy River*; Thelma McKibben: *You Gotta See Your Mama Every Night*; Sundowners: *Helena Polka/San Antonio Rose*; Hot Club: *The Bramble and the Rose*; Tall Timber: *Sugar in the Gourd*; Everett Thompson: *Junior's Waltz*; Harmonicops: *Colonel Bogey March*; Neil Johnston and Paul Anastasio: *Sweet Sue*; Johnny Williams: *Yodel Your Troubles Away*; Ed Morken: *Scandinavian Waltz*; Impacts: *I'm Feeling Fine*.

There are in the United States an enormous--and probably still growing-- number of folk music festivals of various sorts each year. A few of them--e.g., the Weiser, Idaho, and Union Grove, North Carolina, fiddle conventions--have been issuing recordings since the 1960s. In recent years, more of these celebrations have taken to putting out samplers of the music heard at each year's musical events. The albums are as varied as the musical events that spawn them. The four at hand are good

examples of the kinds of products that are being made. The Berea album, and the festivals that gave rise to it, concentrates on regional music of the Appalachians. All but one of the performers are white, and most of them are well known in the Kentucky area, some--Bradley Kincaid, Doc Hopkins, Asa Martin, Jean Ritchie--are quite well-known more widely due to their extensive recordings or concerts. Most of the performers are traditional Appalachian folk musicians, but a few have been heavily influenced by the folk music revival. Loyal Jones' liner notes provide brief comments on each selection and the performers.

The *Georgia Grassroots Music Festival* album is more evenly divided between black and white performers, not all of whom are Georgians. The album is not for sale commercially; there are no indications if there are other ways to obtain it. The Nashville *Fan Fair* album represents a custom that has been going strong for nearly ten years now, each summer in Nashville. It is, as its name implies, a fair for country music fans. The artists on this album are mostly well-known country musicians associated with the Grand Ole Opry either now or sometime in the past. The album, in a sense, is rather like a folksy version of the Grand Ole Opry. The Lions Club of Tenino, a pioneer community in south-western Washington state, has for ten or so years been hosting one of the largest traditional music festivals in the Pacific Northwest. The material on the album at hand, however, suggests that the music heard at the festival spans a variety of styles, from old-time hillbilly to western swing to barbershop quartet to 1920s pop.

Roy Hall & His Blue Ridge Entertainers (County 406). Reissue of fourteen country stringband songs originally recorded in 1938-41 for the Bluebird label. Titles: *Loving You too Well, Come Back Little Pal, Can You Forgive, Natural Bridge Blues, I Wonder Where You are Tonight, The Wrong Road, Where the Roses Never Fade, Don't Let Your Sweet Love Die, Lonesome Dove, Little Sweetheart Come & Kiss Me, Polecat Blues, The Bridge at the Foot of the Hill, Wabash Cannonball, The Best of Friends Must Part Someday*. Four-page brochure enclosed with notes by Ivan M. Tribe.

Roy Hall and his band, from Haywood County, North Carolina, was one of the musical groups that smoothed the transition from the western North Carolina stringband music of the 1920s and 1930s to the bluegrass music of the 1940s. Roy Hall began his full-time professional musical career in 1937 when he was 30 years old, recording with his brother Jay Hugh as the Hall Brothers and very soon thereafter going to work for radio station WSPA in Spartanburg, South Carolina. The brothers separated the following year and Roy formed the Blue Ridge Entertainers, a group that worked at several radio stations in the next few years, becoming so popular by the spring of 1941 that two units of Blue Ridge Entertainers were formed to supply the heavy demand for personal appearances. The group's career was tragically cut short in May 1943 when Roy Hall was killed in an automobile accident.

Most of the selections on this LP were composed in the 1930s or early '40s, several by Hall himself. None of the songs is completely traditional, though folk elements are strong in several compositions--in particular, in the lyrics of "Lonesome Dove;" in the tune of "Little Sweetheart Come & Kiss Me"--more commonly associated with "I Was Born in East Virginia;" and in the turn-of-the-century piece, "Wabash Cannonball." "The Wrong Road" borrows the tune of "Dying Hobo." Two primarily instrumental performances, "Natural Bridge Blues" and "Polecat Blues," feature the fiddling of Tommy Magness, whose style is highly reminiscent of Arthur Smith in its bluesy approach.

Buell Kazee (June Appal JA 009). Previously unissued selections recorded by John Cohen (ca. 1965) and by Mark Wilson (ca. 1972). Titles: *Roll on John; Jay Gould's Daughter; The Lady Gay; Steel A-Going Down; The Roving Cowboy; Banjo Medley (Blue-Eyed Gal, Rock Little Julie, What'll I Do with the Baby-O); Look Up, Look Down that Lonesome Road; Sporting Bachelors; The Orphan Girl; Black Jack Davy; The Blind Man; O Thou in Whose Presence; Amazing Grace*. Produced by Jonathan Greene, Loyal Jones and John McCutcheon; brochure notes by Loyal Jones and William Tallmadge, with Discography reprinted from *JEMFQ*.

Alan Lomax's inclusion of Buell Kazee's beautiful 1928 recording of "Lady Gay" in his Brunswick reissue set, *Listen to Our Story*, and Harry Smith's inclusion of "East Virginia" and "The Butcher's Boy" in his *Folkways Anthology*, secured for the Kentucky preacher a place of influence in the urban folksong revival of the 1950s. Kazee's more direct contact with the movement--starting with Gene Bluestein's issue of an album of home recordings made in 1956, to Kazee's experiences at folk festivals and concerts--were not always happy ones, as Loyal Jones documents in his sympathetic biographical notes in the brochure accompanying this album.

Kazee died in 1976 at the age of seventy-six, having made 58 recordings for Brunswick between 1927 and 1929 and, involuntarily, one album for Folkways in 1956. But by the time of his death there were also numerous tapes of live concerts as well as some recordings made by John Cohen for an intended album that never materialized and home recordings made by Buell himself. Loyal Jones drew

upon these sources to put together this album--probably one that Kazee would have been quite happy with as representing his music at its best.

The material presents a good cross section of Kazee's songs. Oldest are the three British ballads: "Lady Gay," still, as Charles Seeger said many years ago, "about the finest variant" of "The Wife of Usher's Well" (Child No. 79)--but here sung with three more stanzas than on Kazee's 1928 Brunswick recording; "Black Jack Davy" (Child 200--though in the notes, unaccountably, numbered Child 33); and "The Roving Cowboy," a version of "The Girl I Left Behind (Laws P 1b). From the late 19th century is the sentimental ballad, "The Orphan Girl." "Steel A'Goin' Down" is Buell's own composition, written and first recorded in the 1920s. His religious repertoire is represented by two unaccompanied hymns, and his banjo virtuosity by a medley of tunes, as well as by his banjo accompaniment to his own singing.

Buell's voice is somewhat huskier than it was when he recorded for Brunswick, and he now takes advantage of the freedom from the time constraints of the 78 rpm disc to sing slower and with more verses to his songs. Although Buell himself professed an awareness of two different singing styles, a folk style and a trained style, and claimed to sing in either one depending on the requirements of the song, I find elements of a trained style stand out in all his singing. The fact that this does not in the least detract from the beauty of such ballads as "Lady Gay" or "The Roving Cowboy" has always struck me as remarkable.

A Cry from the Earth: Music of the North American Indians (Folkways FC 7777), edited by John Bierhorst. Thirty-three selections recorded between 1894 and 1959 by Laura Boulton, Wallace L. Chafe, Edward S. Curtis, Frederica de Laguna, Frances Densmore, William N. Fenton, J. P. Harrington, Ida Helpern, George Herzog, Charles Hofmann, Diamond Jenness, Gertrude P. Kurath, James Mooney, Willard Rhodes, and Frank G. Speck; eight-page brochure with general introduction and comments on individual selections by Bierhorst (1979).

An Historical Album of Blackfoot Indian Music (Ethnic Folkways FE 34001), edited by Bruno Nettl. Thirty-one selections recorded between 1897 and 1966 by George Bird Grinnell, Clark Wissler, Joseph K. Dixon, Jane Richardson Hanks, Howard K. Kaufman, and Bruno Nettl; eight-page brochure with general comments and notes in individual selections by Nettl (1979).

These two albums are considerably different from the general run of Indian records. Both sample from the recorded collections of numerous anthropologists made over a period of more than a half century: the Nettl album opening with 1897 cylinders recorded by Grinnell in Montana, the Bierhorst disc including two 7" Berliner discs by James and Charles Mooney made in 1894--the earliest commercially issued Indian recordings (possibly earliest commercially issued ethnomusicological recordings of any sort) made in America.

These discs are intended for non-specialists, and both editors do an excellent job of summarizing important musical and cultural aspects of the material for listeners not academically trained. The tone of Nettl's commentary, however, tends to be somewhat more pedantic than Bierhorst's, which is almost conversational. Nettl's stated aim is to sample the vast corpus of Blackfoot music--one of the most extensively documented Indian traditions--and thereby compare recent with earlier recordings and at the same time "honor the first and often forgotten scholars who recorded the Indian songs that must at the time have appeared musically confusing and inferior."

Bierhorst's selection--meant to accompany his book of the same title (Four Winds Press, 1979)--is intended to demonstrate the rich variety of American Indian music--from a Tlingit paddling song rendered in polyphony to a solo "talking" Eskimo song "To Quiet a Raging Storm" to the falsetto singing of a Navajo dance song to a Chippewa Methodist hymn to a Kiowa gourd dance with a captured U.S. Army bugler. Side A is titled Musical Styles and builds on George Herzog's concept of regional styles developed in the 1920s. Side B, Music in Culture, examines the social functions of the types of music presented. The accompanying commentary points out the important musical features of each selection. All in all, this is an excellent and very listenable general introduction to the subject for the uninitiated.

--Norm Cohen

JEMF SOUND DOCUMENTS

(Each LP/Booklet Combination costs \$7.50)

- LP 101: *THE CARTER FAMILY ON BORDER RADIO*. 22 musical selections taken from a group of electrical transcriptions played between 1938 and 1942 over various border radio stations. Illustrated booklet contains a brief history of the Carter Family, annotations and musical transcriptions of the songs, and a discography of the Carter Family on LP records. 18pp.
- LP 102: *THE SONS OF THE PIONEERS*. 20 musical selections taken from electrical transcription discs made in 1940 and not previously released for commercial sale. Accompanying booklet contains an encapsulated history of the Sons of the Pioneers and annotations on each song. 16pp.
- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLING: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCTELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.

We would also like to remind you that the Sons of the Pioneers double album is still available. *LUCKY U RANCH RADIO BROADCASTS 1951-1953* consists of portions of the Pioneers' 1950-1953 Lucky U Ranch radio broadcasts and features the trio of Lloyd Perryman, Ken Curtis and Tommy Doss, backed by the Farr Brothers, Hugh and Karl, and accordionist Frankie Messina. The cost of this two-record set is \$9.95.

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Members of the Friends of JEMF may purchase LPs 101 - 107 for \$5.00. (There is no member discount for the Lucky U Ranch album.)

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) *California residents add 6% sales tax.*

JEMF SPECIAL SERIES

2. *JOHNNY CASH DISCOGRAPHY AND RECORDING HISTORY (1955-1968)*, by John L. Smith. 48pp, photos. \$2.00.
3. *UNCLE DAVE MACON: A BIO-DISCOGRAPHY*, by Ralph Rinzler and Norm Cohen. 54pp, bibliography, photos. \$2.00.
4. *FROM BLUES TO POP: THE AUTOBIOGRAPHY OF LEONARD "BABY DOO" CASTON*, ed. by Jeff Titon. 30pp, musical transcriptions, photos. \$1.50.
5. *'HEAR MY SONG': THE STORY OF THE SONS OF THE PIONEERS*, by Ken Griffis. 148pp, biography, discography, bibliography, photos, filmography, chronology. \$6.25.
6. *GENNETT RECORDS OF OLD TIME TUNES, A CATALOG REPRINT*. Introduction by John K. MacKenzie. 20pp, photos. \$2.00.
7. *MOLLY O'DAY, LYNN DAVIS, AND THE CUMBERLAND MOUNTAIN FOLKS: A BIO-DISCOGRAPHY*, by Ivan M. Tribe and John W. Morris. 36pp, photos, bibliography. \$3.50.
8. *REFLECTIONS: THE AUTOBIOGRAPHY OF JOHNNY BOND*. 79pp, chronology, discography, filmography, photos, sheet music. \$4.00.
9. *FIDDLIN' SID'S MEMOIRS: THE AUTOBIOGRAPHY OF SIDNEY J. HARKREADER*, ed. by Walter D. Haden. 37pp, bibliography, discography. \$4.00.
10. *THE COLUMBIA 33000-F IRISH SERIES*. A numerical listing compiled by Pekka Gronow. 78pp, introduction, release dates, artist and title indexes, illustrations. \$4.00.
11. *THE RECORDINGS OF JIMMIE RODGERS: AN ANNOTATED DISCOGRAPHY*, by Johnny Bond. 76pp, introduction by Norm Cohen, select bibliography, chronology, photos, illustrations. \$5.00.
12. *FOLK FESTIVAL ISSUES: REPORT FROM A SEMINAR*, prepared by David E. Whisnant. 28pp, photos, illustrations. \$3.00.
13. *LORETTA LYNN'S WORLD OF MUSIC*, by Laurence J. Zwisohn. 115pp, annotated discography and complete list of songs she composed, and biographical data. \$5.00.

Members of the Friends of JEMF receive a 20% discount on all publications.

EFFECTIVE IMMEDIATELY is the addition of \$1.00 per order for postage and handling fee. All mail in the United States is sent by 4th class; overseas, by surface mail. (Orders to Australia require \$2.00 postage and handling per order.) *California residents add 6% sales tax.*

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Due to the rising costs of printing, JEMF will be raising its yearly subscription rate, as well as the cost of its publications. This price change will go into effect September 1, 1980. The new rates will appear in the Summer issue of the *Quarterly* (No. 58).

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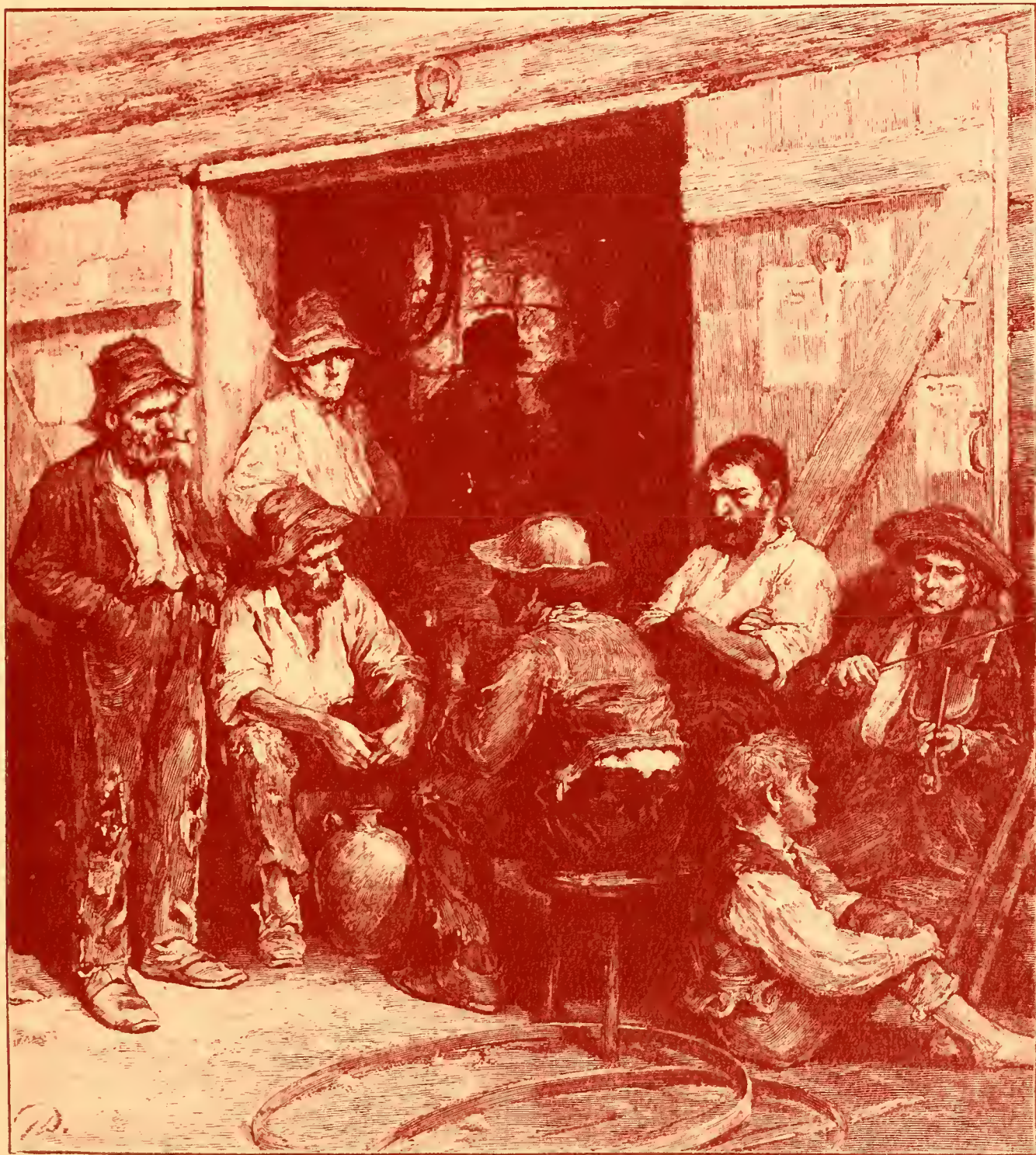
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JEMF QUARTERLY



JOHN EDWARDS MEMORIAL FOUNDATION

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THE JEMF

The John Edwards Memorial Foundation is an archive and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

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BOB NOLAN 1908 - 1980

(photo, 1975. Courtesy, Jasper Dailey)

THE BOB NOLAN STORY

[Reprinted from HEAR MY SONG: The Story of the Celebrated Sons of the Pioneers, by Ken Griffis. JEMF Special Series No. 5]

Robert Clarence Nobles, born April 1, 1908 in the Southeastern province of New Brunswick, Canada, had little opportunity for exposure to music in his early formative years. About the only form of music that young Robert and his brother, Earl, came in contact with was furnished by the missionaries who made twice-a-year trips into the backwoods to hold their old-fashioned camp meetings. To obtain schooling, Robert would travel to Boston, Mass., to live with his aunts. He remembers little of his mother, Florence, consequently, he was very fond of his aunts and undoubtedly they had a positive influence on him. It was in Boston that Robert was exposed to American folk music in large doses.

When World War I ignited, Robert's father, Harry Byron Nobles, a tailor by trade and a citizen of Canada, enlisted in the U.S. Army, where he joined a group of Americans as part of a maintenance squad assigned to the R.A.F. He later transferred over to the U.S. Air Force. After distinguished service, Harry retired to the dry desert area around Tucson, Arizona, to restore his health which was impaired during a gas attack at the battle of Belleau Woods. One of the first items of importance to Harry Nobles, was to assume a new name. Feeling that Nobles was not exactly an American sounding name, and being particularly fond of the Irish, he arbitrarily changed his name to Nolan.

At the age of fourteen, Robert, or now, Bob Nolan, joined his father in Tucson. Bob recalls, with amusement, his trip by train from Boston to Tucson. His aunts were so concerned for his welfare, they pinned a large note to his coat, giving his name and destination. After the long trip, Bob was ever so happy to see his father. This sudden exposure to the new and decidedly different desert area of southern Arizona made an impact on young Nolan. But this impact was not immediate. It was a period of time before he became aware of the fantastic, exotic beauty of the desert. Bob recalls walking right out into the desert, spending hour after hour, looking and listening. At first you see and hear nothing, then the desert becomes alive with things few people ever see. To quote Nolan, "The desert and prairie country's first impact on me was an entirely new phase of life. You see, I was brought up in the backwoods of Canada, and after World War I, I came to Tucson, Arizona, right from the tall timber, out to the desert. It was awe-inspiring, to say the least, to wake up in

the morning to see the desert beauty, with the sun shining through millions of drops of dew. It was just outstanding." Undoubtedly these long hours spent in the desert were to be the inspiration for many of the Nolan classics.

Bob resumed his schooling in Tucson, starting his ninth year. Upon graduation from high school, he entered the University of Arizona at Tucson. His college days proved to be an important time for Nolan. He joined in the usual activities with particular interest in the journalism field. He wrote poetry for a column, the Tumbleweed Trail, which was published in the school newspaper. Several of these early poems later became the basis for a number of his compositions. Nolan was greatly impressed with the nineteenth century poets Keats, Shelley, Byron, and Burns. He readily admits to copying their styles, adapting them to a desert theme. His main theme was one of the desert and the west, but interestingly enough, not of the cowboy.

Getting the rambling fever around the year 1927, and feeling there were places to go and things to see, Nolan caught the first freight train going west. This uneasiness caused Nolan to travel constantly, covering the length and breadth of the country many times, never going anywhere in particular, but always going. The haunting sound of the train whistles was to remain with him, and would be the central theme of his first composition, "Way Out There." "One More Ride" was written as its sequel a few years later.

In the meantime, Bob's father had moved to California, where Bob joined him at the time of the stock market crash in 1929. With jobs of any nature hard to come by, Bob joined a Chautauqua troupe then appearing around Los Angeles. It was this association that brought forth Nolan's first song writing efforts, based on his previously written poems. Finding the Chautauqua endeavor unprofitable, Bob obtained a job as a lifeguard on the beach at Venice. To supplement his income, he took another job at night operating one of the Pier concessions. A lever was hit with a large mallet to drive an object up a pole to ring a bell, and because Nolan was able to ring the bell with ease, due to his powerful build, he was the ideal drawing-card. He made the acquaintance of Bill Nichols who was operating a small ice-milk establishment on the Pier. Bob readily admits

both he and Nichols were full-fledged beach bums, and as the depression deepened, they lost their jobs.

Nolan's singing appearances in the Chautauqua tent turned his thoughts to a career in music. With this in mind, he answered an ad in a Los Angeles newspaper, in mid-1931, inviting all interested to audition for a vocal spot with a country music group, the Rocky Mountaineers. Bob recalls going to the location, a small home in south-central Los Angeles, and finding several fellows waiting their turn to try out. He recalls the odd looks given him as he walked into the room, barefoot, with shoes in hand. He didn't own a pair of shoes, since he spent all his time at the beach, but he had thought it necessary to buy shoes to apply for the job. The new shoes proved just too much, causing his feet to blister and bleed from the long walk from the streetcar line to the audition. Bob made a favorable impression, particularly with his yodeling, and was informed he was hired. Nolan was similarly impressed with the young man conducting the auditions, Leonard Slye. Nolan sang the tenor part, Leonard, or Len, took the lead. In need of a third voice, Nolan remembered his beach friend, and Bill Nichols was selected to complete the trio. Bill also played the fiddle, which was of value to the Mountaineers, and as he closed his eyes while playing, he was given the nickname of Slumber. Prior to Len's joining the Mountaineers, they were strictly instrumental and were fairly old by comparison with the three new vocalists. Before too many months were out, it became apparent to Nolan that they were not on the road up. Feeling he could achieve little to be proud of, Bob took leave of the group in late 1932, finding a good paying job as caddie at the exclusive Bel Aire Country Club.

On a wet, bleak afternoon, when it was not possible to play golf, Bob stood looking out of the window of his West Los Angeles apartment as the wind tore the dying leaves from the trees and sent them tumbling. Later this song was to be changed in theme and was the basis for the song that is perhaps most closely associated with Nolan, "Tumbling Tumbleweeds."

In September, 1933, Bob recalls he was on the golf course one morning, when an enthusiastic Len Slye and Tim Spencer approached him with the suggestion that he join them in forming a new trio. Len was certain that with a lot of hard work, they could find a spot on local radio. At first Nolan was not convinced, recalling the unpleasantness of the Rocky Mountaineers' association. Too, there were so many groups around the Los Angeles area that success was most unlikely. After some deliberation, Bob reluctantly agreed to join them. The next few weeks did little to convince Nolan he had made the right decision. He recalls that the long hours of rehearsal with no money coming in was a most uncertain period. However, within a few weeks,

he and Tim joined Len as a part of Jack LeFebvre's Texas Outlaws, calling themselves the Pioneer Trio.

Bob states he greatly enjoyed his years with the Pioneers and was impressed with the collective talents of the group. He credits Tim Spencer with being the driving force behind the Pioneers in the early days and as one of the finest songwriters of that period. He was no less impressed with the Farr brothers, feeling that Hugh is the greatest fiddle player and bass singer he has ever heard and that Karl was an extremely talented musician. He feels that Lloyd Perryman stands in a class by himself.

Nolan recalls that writing songs in the thirties and forties was both easy and enjoyable and that hardly a day went by that he didn't start or complete a song. The songs for their movies gave him the least satisfaction, as they were to a large degree contrived. He and Tim wrote a number of these songs together, but whoever did the major share of the work took the credit. When Tim got busy, Nolan might finish a Spencer song, but only Spencer's name would go on it. Very few songs bear both their names.

Nolan's decision to retire from the Pioneers in early 1949 was not a sudden decision. For some time Bob had considered the move. The deciding factor was the demanding schedule of the Pioneers at that period of time. Bob had been home only a total of nine days the preceeding year. And, too, he was a loner by nature and missed having time to himself. Since his retirement, most of his time, from snow-thaw to snow-fall, is spent up in the mountains of California. His lovely wife, Clara, who he married in Las Vegas in 1941, realizes the importance of Bob's getting away from it all, and patiently accepts his summer hiatus. The Nolan family is rounded out by a charming daughter, Bobbie, brother Earl, who has had an interesting non-musical career, and half-brother Mike, to whom Bob is very close. Although he officially left the Sons of the Pioneers in 1949, Nolan continued to appear on RCA recordings with Lloyd Perryman and Ken Curtis through 1957.

Music continues to play an important part in his life. Every morning he wakes at 5:00, props himself up in bed, and writes for two or three hours. At any one time, he may have several tunes going and writes songs of all types, few being western in content. Nolan states that he enjoys writing, and sings now only for his own satisfaction. When the songs are completed, they are filed away, to "await the time when conditions are right for them to be released." Nolan is a soft spoken, thoughtful individual with a fine sense of humor who feels he has had a fully satisfying career. Undoubtedly, his many fans and admirers are looking forward to the time when Bob Nolan lets them hear the music he has been writing.

REFLECTIONS ON BOB NOLAN

By Ken Griffis

Late in the afternoon on Monday, June 16th, I answered the telephone and heard the familiar voice of Buddie Perryman, widow of Pioneer great, Lloyd Perryman -- "Ken, I have some very bad news. I just received a call from Clara [Mrs. Bob Nolan]. Bob has suffered a fatal heart attack." There was no response from my end of the line. Buddie, sensing the reaction, remarked that she would call back later, and hung up.

The thought that first came to mind was, "this is indeed the end of a fantastic musical group, the likes of which will never come again. Karl, Pat, Tim, Lloyd, Hugh, and now Bob." In a short passage of time we saw an organization (whose music is and will be heard around the world) bloom, blossom and fade into the pages of history. The lines of a favorite song came to mind:

*A few lines of history,
Tell of the mystery,
They're gone.**

Sitting in stunned silence, my mind rapidly retraced many pleasant encounters I had with Bob Nolan during the last ten years. The memory of my first meeting with this thoroughly unusual man was still vivid. In 1970, as work slowly progressed on a book relating to the history of the Sons of the Pioneers, I was struggling with a difficult problem. How could I get an interview with Bob Nolan? From remarks made by Pat Brady, Hugh Farr, and Tim Spencer, it was evident such an interview would not come easily. In desperation I made a plea to Lloyd Perryman, Bob's closest friend. Lloyd indicated that he would ask Nolan about the interview, but offered little encouragement. A few days later, he informed me that Nolan had suggested that Lloyd himself supply the needed information. While I appreciated his offer of help it was, nevertheless, a keen disappointment. At this point I sought the help of Nolan's fellow composer, Stuart Hamblen, an individual whom I hoped Nolan would not, or could not, refuse. Stuart and Bob had been closely associated since their radio days in the mid-thirties, and each greatly admired the other. Hamblen responded to my request with, "Stand by, I'll have ol' Bob up here within the hour." In shock I hastily remarked that this was too soon; I would need a few days to prepare for such a momentous meeting. Hamblen suggested that I return the next day. True to his word, when I arrived Bob Nolan was

there, as were Tim Spencer and Lloyd Perryman. That meeting made an impression that lasts to this day.

It was extremely gratifying, in this initial contact with the legendary Bob Nolan, to find him a friendly, modest and unassuming individual, with a fine sense of humor. He was very easy to interview, his responses polite and to the point. This and the many visits that were to follow, dispelled the "loner" myth to a large extent. Due to certain unpleasant events in his career, it was my personal observation that he was leery of people and preferred to accept them on his terms. It is my firm belief that Nolan never took advantage of another over his long career. He was not afforded this same consideration by a few "friends." But, to a large degree, it simply boiled down to a preference for privacy over public performances. It may come as a surprise to many of his fans to learn that, as his career developed, it became increasingly difficult for him to work in the movies and make public appearances. At one point, a studio offered him the opportunity to star in a western series, only to have Nolan turn it down flat.

From the first meeting with Nolan, I developed a deep respect for the man himself. He loved a good joke, and could laugh at himself as easily as with others. He readily responded to the problems of others without qualification. Neither selfishness nor self pity played a part in his life. His great disappointment, which he revealed to only a very few, was that he did not think he would live to see the acceptance of the music he had been writing over the past thirty years. He took a good deal of pride in this music but he found it difficult to push the industry or recording artists to consider it. In this regard he possibly did himself and others a disservice. But that was his way. Unquestionably, at some future point in time, this music and much of what he wrote in the past will be "discovered" and given proper acclaim.

One of the most interesting facets of Bob Nolan was his religious belief. Far from an admirer of today's "commercial" religious approach, he was an ardent reader of the Jewish philosopher, Spinoza, whose Nature/God theme appears to be reflected in many of Nolan's songs, both religious and non-religious:

*"Buffalo" Ken Curtis/Stan Jones

The scattered pearls of morning dew,
The rainbow mist on hills of blue,
The silver veil of moonbeams too,
Are just the touch of God's hand.

The Touch of God's Hand
(c. 1936 American Music, Inc.)

Long, long ago I learned to love the
rolling hills and open plains,
To me it's heaven.
There if the sun is shining down or
if the dark clouds send the rain,
It's still like heaven.

Close to Heaven
(c. 1936 American Music, Inc.)

His promise the bright gold of autumn;
Fulfilled in the new green of spring,
His footsteps so light in the virgin snow;
He walks with the wild and the lonely.

He Walks With the Wild and the Lonely
(c. 1963 Manna Music)

I know that someday, somewhere,
The trail will surely end.
I know that when I get there,
This message I will send;
You gave this happy soul to me,
These eyes that beauty I might see,
Then like the wind you set me free,
Lord, you made the cowboy happy.

Lord, You Made the Cowboy Happy
(c. 1937 Right song/Unichappell)

It is difficult to know the true meaning contained in many of Nolan's songs. Was he speaking of this world or the next when he wrote:

They say there are treasures of
silver and gold
That's buried down by the rainbow's end.
But the treasure I'll find will
bring me real peace of mind,
When I come to the rainbow's end.

For someone has waited there all alone,
So I will know at the rainbow's end
How it feels to be pressed to an
angel's breast,
When we meet at the rainbow's end.

At the Rainbow's End
(c. 1936 American Music, Inc.)

Although Bob Nolan took few people into his affection, he greatly enjoyed receiving letters from his many fans and admirers. When he received a letter, he would immediately put on his glasses and read it intently. He would remark, "I should answer that." But he rarely did. To those who wrote and never received a reply, you may take a measure of comfort that your letter was read, and it pleased him.

One letter that he never had the opportunity to read was from Julian Aiken of East Point, Georgia. It is printed here with the permission of Julian Aiken and Clara Nolan, as a parting thought from all of Bob's friends and fans.

Dear Mrs. Nolan and Family:

Since the early part of 1930 when the Pioneer Trio was being organized, my brother and I have followed the path of music so beautifully written by your husband.

No one, before or since, has come close to the touch of his hand.

It is difficult for me to even tell you how much Bob's music and the music of the Sons of the Pioneers have meant to my family but it is indeed a part of our lives... I never saw them in person but have just about everything they recorded and it lives as strongly today as it did the day it was acquired... I am teaching my grandchildren all about this unfolding of America through the music of the Bob Nolan mind and heart.

I know it is sad to sweep up love after death but it will be used another time and another place.

My very best wishes to you and yours.

s/Julian Aiken

*And so I asked the vagrant wind
To join the clouds and him
As they go sailing by --
For clouds and winds know all the places,
Warm hearts and smiling faces
So must I.*

Wandering
(c. 1979 Peso Music)

--North Hollywood, Calif.

THE GEORGIA OLD-TIME FIDDLERS' CONVENTION: 1920 EDITION

By Wayne W. Daniel

Each year, numerous fiddling contests, or conventions as they are usually called, are held throughout the United States, continuing a tradition that can be traced as far back as 1736.¹ One of the most important series of fiddlers' conventions was held in Atlanta, Georgia, between 1913 and 1935 under the auspices of the Georgia Old-Time Fiddlers' Association, possibly the first fiddlers' association of its type in the country. These annual events, at which the state fiddling champion of Georgia was named, usually took place in the fall of the year and were regularly held in the Atlanta municipal auditorium.² Charles Wolfe has pointed out that the Atlanta fiddlers' conventions were "genuine grass-roots" affairs as opposed to other fiddlers' conventions of the mid-1920s that were stimulated by Henry Ford.³

The Georgia Old-Time Fiddlers' conventions have been credited with launching the careers of some of country music's most important pioneer artists.⁴ Fiddlin' John Carson, considered to be the first real country music recording artist,⁵ was present in 1913 at the very first of the Atlanta conventions, and over the years, he won the state fiddling championship several times and became a nationally acclaimed star of records, radio, and road shows.⁶ Carson seldom missed a Georgia Old-Time Fiddlers' convention, and on several occasions he served as master of ceremonies for these events.

Gid Tanner is another of country music's seminal figures who was a regular feature of the Atlanta fiddlers' conventions. Tanner's band, the Skillet Lickers, was one of the most popular of the hillbilly string bands to record in the 1920s and 1930s, and they have been hailed as a band that combined hillbilly with popular music to make "a significant step in the development of a jazz-country music hybrid that is an important part of the modern country-western music scene."⁷

Riley Puckett, who ranks with Jimmie Rodgers as one of the most influential of the early country music vocalists, was a frequent performer at the Georgia Old-Time Fiddlers' conventions. Puckett was a blind musician who not only sang, but yodeled and picked the banjo and guitar as well. He was a member of the original Skillet Lickers band and recorded extensively with the group before embarking on a radio and recording career as a solo performer.⁸

Known as "Atlanta classics," the Georgia Old-Time Fiddlers' conventions each year attracted large audiences made up of all types of people both from the city and from surrounding rural areas. "Even those trained to an appreciation of opera and symphony concert" are said to have been among those in attendance.⁹ According to one observer, "Many an Atlanta banker and businessman would rather lose an arm than miss a convention."¹⁰ The reputation of the conventions was not confined to Atlanta and Georgia. *Musical America*, *Holland's* magazine, *The Literary Digest*, and *The New York Times* were among the nationally circulated publications which featured stories on the conventions and the fiddlers. It is also believed that one of the conventions provided the inspiration for Stephen Vincent Benet's 1925 poem, "The Mountain Whippoorwill or, How Hill-Billy Jim Won the Great Fiddlers' Prize."¹¹ The poem, which tells the story of how a young fiddler comes to the contest, outfiddles the old-timers, and wins the championship, closely parallels the events of the 1924 convention when a young Lowe Stokes of Cartersville, Georgia, defeated "about 50 of the best known fiddlers in the state," including Fiddlin' John Carson, to become state champion.¹² As a result of such publicity, the Atlanta conventions served as the inspiration for the organization of similar fiddlers' contests in other states.

The Georgia Old-Time Fiddlers' conventions were colorful events that received colorful coverage by the local press. The performers and contestants and the loyal followers they brought with them to Atlanta from all parts of Georgia were portrayed as mountaineers and swamp dwellers who made and consumed large quantities of moonshine "likker," fiddled and danced at square dances every Saturday night of the year, and sometimes farmed on the side. The 1920 convention is typical of those that were staged during the first several years following the initial 1913 contest, and thanks to the attention it received from Atlanta's three daily newspapers, we are able, sixty years later, to look in on an Atlanta whose 200,000 inhabitants were reputedly paying little attention to the recently passed National Prohibition law, to see just what a Georgia Old-Time Fiddlers' convention was like.

Most Atlantans first learned of the up-coming 1920 fiddler's convention following the Saturday, November 6, visit of Fiddlin' John Carson to the



Fiddlin' John Carson, master of ceremonies at the 1920 Georgia Old-Time Fiddlers' Convention. (courtesy Atlanta Historical Society)



Gid Tanner, a featured performer at the 1920 Georgia Old-Time Fiddlers' Convention.



A.A. Gray, 3rd place winner, 1920 Georgia Old-Time Fiddlers' Convention.



R.M. Stanley, Georgia State Fiddling Champion, 1920. (courtesy Gene Wiggins.)

office of the city editor of *The Atlanta Georgian*. "I drapped in to let you folks know that the old fiddlers are a-comin' again," he is quoted as saying. "And I wish you'd put a piece in the paper about it, so they'll all get tuned up and set for the championship."¹² Carson, who allegedly had climbed three flights of stairs to avoid using the elevator, had with him "his inseparable friend and meal ticket, 'Old Betsy'," described as a "brown bellied violin" which embodied "the voice of an angel and the wickedness of the devil," and a tone which Kriesler might have envied. According to contemporary accounts, Carson had owned "Old Betsy" for more than twenty years, "through prosperity and adversity," and had been offered enough money for "her" to buy a Georgia farm.

Fiddlin' John also brought with him to the newspaper office a card bearing the announcement that the "annual convention of the Georgia Old-Time Fiddlers' Association" would take place at the "Atlanta auditorium, Friday and Saturday, Nov. 19 and 20." He explained that "We're sending them [similarly inscribed cards] all over Georgia, to round up all the fiddlers and have them on hand." Despite this publicity, Carson desired the additional coverage of *The Atlanta Georgian*.

Carson assured those present that Gid Tanner would be present at the fiddlers' convention. "I seen [him] at a barn dance in old Gwinnett [county] about three weeks ago," said Fiddlin' John, "and he's got a brand new song he wrote to fit both his voices." Carson then proceeded to explain to his audience of newspaper personnel a fact of which every devotee of the Atlanta fiddlers' conventions was well aware, namely, that "Gid sings low bass and high treble, mixed." Tanner, who had been appearing regularly at the Georgia Old-Time Fiddlers' conventions since 1914,¹⁴ early on became famous for his ability to sing in "two voices" and was billed as the singer with the "double-barrelled" voice.

Fiddlin' John's visit to the newspaper apparently paid off. No less than eight articles on the 1920 convention appeared in *The Atlanta Georgian* and its Sunday edition, *Hearst's Sunday American*, between November 7 and November 20, the last day of the convention. Judging from the coverage the convention received from the other two newspapers, one would not be surprised to learn that Carson paid a visit to the offices of these Atlanta dailies as well. *The Atlanta Journal* reported on the convention in eight articles, while *The Constitution's* coverage consisted of four stories.

By Sunday, November 14, 1920, at least four articles had appeared in the Atlanta papers. These stories carried tantalizing tidbits about the idiosyncracies of the contestants and other performers to be featured, speculations regarding the large and enthusiastic audiences that were expected, and glowing descriptions of fiddling, banjo picking, buck dancing, and singing exhibitions that one could expect for a mere 35 cents for a balcony seat at the auditorium, or 60 cents for one on the main floor or in the dress circle.

What can only be described as early twentieth century journalism in its most colorful form, coupled, no doubt, with first-hand acquaintance with previous conventions, succeeded in arousing the poetic proclivities of one old-time fiddling enthusiast. The result, published in *Hearst's Sunday American* for November 14, 1920, was as follows:

WHEN FIDDLERS COME TO TOWN¹⁵

By
Eud Bivins

You talk about your orchestries
And violinists from Russia,
But when it comes to what I like
I reckon I'm a busher.
I've been to hear them famous guys
And paid good money down,
But I get my kind of music
When the fiddlers come to town.
I love to hear Buck Peevy's tunes
And listen to Gid Tanner
Make funny changes in his voice
From bass to high sopraner.
The devil's in the fiddle strings,
According to the parson,
But, shucks! I'll bet he'd change his mind
If he could hear John Carson.

There may be lots of music
At these concerts hifalutin';
But opery's fine for them that goes
But fiddlin'! Now you're tootin'.
I've heard some high priced fellows play;
Their playin's mighty sweet;
But I guess my ear for music
Is located in my feet.

When Red Neck Jim and Shorty scrape
Their bows across the strings
And Fiddlin' John joins in the tune,
My soul wakes up and sings.
Oh brother! If the devil's there,
Here's where he gets a chance,
Get back and give me elbow room,
I've surely got to dance.

Red Neck Jim and Shorty, mentioned in the last verse of the poem, presumably refer to Red Neck Jim Lawson and Shorty Harper, both of whom were regular contestants at the conventions for many years. Shorty Harper won the state championship in 1915¹⁶ and 1916.¹⁷

As in previous years, the 1920 convention featured two evening performances, one on Friday night and the other on Saturday night, the state champion being named at the latter session. An afternoon performance on Saturday was also held "so grandpa and grandma and the children" could "hear the fiddlers without exposure to the night air." Square dances, open to the public were held after each of the evening programs. As was usually the case, the Licksillet Orchestra, of nearby Cobb County, provided the music for these dances. Fiddlin' John stated that the "orchestra" had a new



Participants at the 1920 Georgia Old-Time Fiddlers' Convention.

(Photo courtesy Gene Wiggins.)

bull fiddle to break in at the 1920 convention. It seems that sometime during the previous year, one Tom Buckner and the instrument on which he performed were involved in an automobile accident in which the predecessor of this year's bull fiddle was rendered fit only for kindling wood. Carson allowed as how the new bull fiddle and its owner would probably arrive in Atlanta safely this year since the still house, assumed to have been the ultimate source of the previous instrument's downfall, had been broken up.

Despite the similarities among the Georgia Old-Time Fiddlers' conventions, each one was a unique experience, and the 1920 edition was no exception. As a gesture of friendship toward his colleagues, Fiddlin' John Carson announced that he had borrowed the use of a friend's furniture store for the purpose of treating his fellow fiddlers to an oyster supper on Saturday between the afternoon and evening sessions of the convention.¹⁸ "There'll be oysters, fried and stewed and roasted -- barrells of 'em," Carson announced. One of Carson's cohorts, Peg Leg Sonnie Thompson, who hailed from the mountains of north Georgia, indicated that he would be on hand to partake of the delicacies, admitting, however, that "Up to this day and time I never eat no oysters, but it's never too late to learn. We never could do no good raisin' 'em up in my neck of the woods," he concluded.¹⁹

Fiddlin' John's invitation was not as enthusiastically received by some of the other fiddlers. As one observer noted, "Some of them had heard that oysters and the essence of corn formed a combination warranted to profit the undertaker, and they thought they caught a glimpse of a dark design to render some of the championship aspirants unfit for true artistry in the fiddling contest Saturday night. But Fiddlin' John hastened to disclaim any ulterior motive."²⁰

Apparently convention officials in 1920, for the first time, had succumbed to the wishes of a certain contingent of the old-time fiddlers. It was announced that "For once, hound dogs will not be barred from the auditorium. Several fiddlers have written in wanting to know if they can bring their mascots with them," the announcement continued, and the convention secretary "says that a special place will be reserved on the stage for the hounds."²¹

The Friday, November 19, 1920, edition of *The Atlanta Journal* carried an article under the headline, "Society Younger Set to Attend Fiddlers' Convention,"²² which told the story of how, during the previous year's convention, "a dozen or two debutantes and their escorts stopped for a few moments to look on" at the square dance following one of the evening sessions. "One of them could not resist the strains of 'Chicken in the Bread Tray,' as played by the country orchestra of fiddles, banjos and double bass," the article relates, "and stepped out as merrily as any of the country folk. Her friends followed, they danced until midnight, and then dragged the orchestra to one of the clubs where it ousted the regular engaged

musicians and turned the festivities into a barn dance." Word of this joyous episode spread through the ranks of Atlanta's upper-echelon younger set with the result that several hundred of them were reported as planning to attend the first session of the 1920 convention to "join in the applause when the rival musicians make their appearance" and, presumably, to attend the dance afterwards.

One of the first contestants to arrive in Atlanta for the 1920 fiddlers' convention was "Uncle Bud" Littlefield, resident of Hickory Gap, located in north Georgia's Rabun county.²³ "Uncle Bud," who arrived at the Terminal train station with a tow sack thrown over his shoulder and carrying his fiddle in a pillow case, tucked under his arm, said this was his first trip to Atlanta and he had "come down a little ahead of time" to visit a nephew who was then living in the city. He noted that he had come to Atlanta "to show the people of Georgia what regular fiddling is." Mr. Littlefield, whose countenance was adorned with "two feet of white whiskers," informed his listeners that up where he came from "we raise corn, hell and fiddlers, and we had a pretty good crop this year, all around."

A regular feature of the early Atlanta fiddlers' conventions was the now all-but-forgotten art of straw-beating. Old-time music lovers planning to attend the 1920 convention, however, were told that they would be able to enjoy the performance along these lines of Mr. Bud Silvey, "beyond question the most accomplished straw-beater in all Georgia," and a man without whom no fiddlers' convention could be a success.²⁴ An *Atlanta Georgian* reporter covering the convention felt it necessary to describe straw-beating for the benefit of "those unfortunates who know nothing of Georgia fiddlers' conventions."

"Straw-beating," said the journalist, "is the gentle art of hammering with a pair of long and slender sticks upon the same fiddle strings from which another musician is extracting music by means of the bow. The straw-beater sits beside the fiddler and his two sticks fly so fast they look like a fan, and the music they coax from the fiddle strings sets one's feet to beating time on the floor." Even as early as 1920, straw-beating, according to this reporter, was "rapidly becoming a lost art among the new generation of fiddlers."

From time to time fiddlers at the Atlanta conventions would proudly display instruments of their own construction. In 1920, one Jim Goolsby of Peavine, Georgia, brought with him to the auditorium "a fiddle such as Kriesler never saw and Kubelik never dreamed of touching. It was built by his own hands from a cigar box, a hoe handle and assorted sizes of wire strings, and when tickled with a bow made of half a barrell hoop and well rosined horsehair" it reputedly emitted "sounds guaranteed to make a \$90 saxophone in a jazz band sob with envy." Mr. Goolsby announced that his home-crafted fiddle was for "exhibition purposes only" and would not be played in the

official contest for state champion. For that event, he explained, he would borrow a regular instrument from one of his fellow fiddlers. "If a fiddler's a fiddler he can play any fiddle," Mr. Goolsby philosophized. "It's a bad workman that blames his tools."²⁵

Mr. Goolsby's homemade fiddle was not the only instrument at the 1920 convention that attracted attention. A contestant named "Apple Jack" Newsome, who claimed to have walked all the way to Atlanta from his home at Sandy Mountain, displayed an instrument which bore the marks of having lately seen service of an unusual nature. "I brung the same old fiddle," Mr. Newsome explained, "but she kinder got knocked up the other day when a feller tried to use her to jack-up his Ford. I spit a little terbaccer juice in the crack, and rubbed it in so's she stuck, and it 'pears to me she plays better'n ever." In response to a reporter's question regarding how far he had walked to get to the convention, Mr. Newsome replied, "Oh, 'bout six whoops, a holler and a go-by."²⁶

From the beginning, the promoters of the Georgia Old-Time Fiddlers' conventions emphasized that what were wanted at the annual contests were "fiddlers" as opposed to "violinists." The difference was explained to a reporter of the 1920 convention by "Judge" Tump Jackson, a contestant from the mountains of Towns county on Georgia's border with Tennessee. "The difference between a fiddler and one of these here violinists is that a violinist plays by note and a fiddler by plain natural disposition and elbow grease," said "Judge" (The title "judge" derived from the days when he had been a justice of the peace.) Jackson. "You might go on to say," he continued, "that a violinist draws down about a thousand a night, a week, a month or whatever it is, if it's so, and a fiddler is lucky to get the neck of the chicken and what's left in the bottle after it's done been round the room. There's an old saying that the devil pays the fiddler, but if that's the case, he owes me for about 40 years of back debts."

"Judge" Jackson, who was described as a "widely known character" in his home county and "something of a philosopher," had first-hand experience on which to base his opinions regarding fiddlers and violinists. "I had the pleasure of hearing one of these fancy violinists last year," Mr. Jackson stated. "He came a pesterin' around through the mountains on the trail of what he called folk music. He got three or four of us fiddlers together and prevailed on us to play for him, and he put down little crooked notes in a black book. Everytime I'd get good started on a tune, he'd stop me while he caught up, and then tell me to start over."

"When he got through I asked him to play us a tune and he took my fiddle and projected with it a little bit and then sawed the bow up and down and seemed to be huntin' around for something he never could find, and then he quit. Uncle Jim Watson asked him why he didn't go ahead and play something."

"'Why, I've just played it,' this fellow said. But I don't know but what he was joking. If he played any tune whatsoever, I clean missed it."²⁷

An article in *The Atlanta Journal Magazine* for the Sunday preceding the 1920 convention commented on the antiquity of the tunes customarily played by the musicians at the annual contests. "Few of the tunes the Georgia fiddlers play have ever been set down on the musical staff," the article noted. "And if they were, it would make small difference to the fiddlers, for the long-tailed and pot bellied symbols which mean music to 'violinists' are only queer marks to the fiddlers. The tunes they play have been handed down from Granddad to the little boy since the days when the pioneers fought their way into the mountains with a fiddle across their backs and a long rifle on their shoulders. They have probably changed a great deal in the passing of the generations: a fiddler from Rabun county [in north Georgia] will play 'Gray Hoss in the Wilderness' in a very different way from his rival from the wiregrass country [in south Georgia], but the basic theme is still to be recognized."²⁸

According to the newspapers, "fully 4,000 Atlantans and out of town supporters of their local fiddling champions shouted and patted their feet on the floor at the opening session" of the 1920 Georgia Old-Time Fiddlers' convention on Friday night, November 19. Close to 50 fiddlers played to what was said to be one of the largest audiences ever to attend one of the conventions. Fiddlin' John Carson, who was master of ceremonies, was able to introduce, not only fiddlers, but several novelty acts as well, including an '85 year old veteran who rattled the bones in a way to make a minstrel end-man envious" and danced a "buck and wing."^{29, 30}

On Saturday night, November 20, the final session of the convention, the one featuring the contest for state fiddle champion, was held. A gentleman by the name of R. M. Stanley, "one of the oldest" of the fiddlers in attendance, won the state championship with his rendition of "We Will Follow Jesus." Master of ceremonies John Carson announced that "since the death of his son in the world war, Mr. Stanley played nothing but sacred music." Second place in the contest went to a lady, Miss Anita Soers, who played "Casey Jones," and A. A. Gray, of Tallapoosa, Georgia, won third prize with "Bonaparte's Retreat."³¹

And thus ended the 1920 version of the Georgia Old-Time Fiddlers' conventions. Mr. Stanley's daughter, Roba Stanley, who performed on Atlanta's radio station WSB and recorded nine sides for Okeh later on in the 1920s, is considered by some authorities as the first solo woman singer to broadcast on radio and to record country music.³² The winner of third place at the 1920 convention, Mr. A. A. Gray, who was 39 years old at the time, later won the state championship several times and recorded a total of 10 sides on the Okeh and Vocalion labels.³³

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"THERE'S A STAR-SPANGLED BANNER WAVING SOMEWHERE":
COUNTRY-WESTERN SONGS OF WORLD WAR II

By Jennie A. Chinn

Again, popularity of fighting country tunes in the music boxes calls attention to the fact that the folk music field, far more than the pop field, has come thru with war tunes of the type asked for by government officials. ...The output has continued, with folk tunes doing a fine morale job.

(*Billboard*, October 3, 1942, p. 69)

Among the many changes which World War II brought to this country, was a growing acceptance of country-western music by the general populace. While there are numerous reasons for this acceptance, the war itself can be cited as a significant force in changing popular attitudes toward this form of music.

The growing interest in country-western music in the early 1940s is evident in its treatment in *Billboard*, an important trade magazine which reflects attitudes and trends within the music industry. Country-western music was noticeably absent from its pages prior to this period, having been listed at times with foreign tunes, and briefly appearing in a column titled "Western and Race." In February of 1942, *Billboard* began a column entitled "American Folk Records," bearing the subtitle "Cowboy songs, Hillbilly Tunes, and Spirituals," which continued through the war years. By 1944, *Billboard* was publishing a popularity chart of the most-played juke box folk records.

In the later years of the war the popularity of country-western music was definitely being felt. In an article entitled "Hillbilly Boom," which appeared in the *Saturday Evening Post* on February 12, 1944, author Maurice Zolotow discusses what he calls "hillbilly music," and its popularity on record, radio and in live performance:

After "Pistol-Packin' Mama," among the biggest recordings of the past twelve months have been "There's a Star-Spangled Banner Waving Somewhere," by Elton Britt and his band, and "No Letter Today," by Ted Daffan and his Texans, both of which have gone over the million mark. Six large radio stations now have gigantic programs devoted solely to hillbilly music, and WLS broadcasts five solid hours of the National Barn Dance every Saturday. In Nashville, Tennessee, the Grand Ole Opry is aired over WSM for four hours. NBC broadcasts portions of these two programs on a national hook-up, and has a third

sorghum show entitled the Hook 'n' Ladder Follies. Almost as remarkable are the grosses amassed by hillbilly units which play one-night stands all over the country in county auditoriums, schools, barns, and theaters. ...On the road, hillbilly troupes will consistently outdraw legitimate Broadway plays, symphony concerts, sophisticated comedians and beautiful dancing girls.

Two factors connected with World War II had important influence on both the popularity and industry/media recognition of country-western music--shifts in population and increased interest in patriotic or war-related songs. This period of United States history brought groups of people who had previously remained somewhat isolated into direct contact with each other. While this is not to say that various groups did not have contact with each other before the 1940s, the war years threw people into increased face-to-face interaction. Urban and rural, Northern and Southern, and Eastern and Western parts of the populace were all brought together in the armed forces. This mixing of peoples resulted, to some extent, in mixing of musical tastes. D. K. Wilgus addresses this phenomenon in his article "Country-Western Music and the Urban Hillbilly":

Country music was almost forced upon the serviceman, whether he liked it or not. He could not always silence a company radio tuned to the armed forces network; nor could he always silence the guitar of the boy on the next bunk.

Soldiers sent to training camps throughout the United States were introduced to different social environments, and servicemen found themselves being transported all over the world.

The war also affected civilian population movements as people engaged in the war effort at home often pulled up stakes and moved to new areas to work in defense plants, atomic energy install-

ations, and aircraft factories. Again, as people began to mix so did their musical tastes. War work tended to pull people from the South to the North and from rural to urban areas, and as noted by D. K. Wilgus, with their new jobs, the people who enjoyed country-western music had money to spend on it.

Some of the first country songs to jump the gap into the popular music charts were songs which dealt with the war. World War II was a subject of universal concern, and patriotic or war-related country-western songs were of interest to individuals outside the usual country audience. As these war-related songs competed for airplay with popular tunes, they served to introduce many people to country-western music for the first time. This is illustrated by the incredible success of Elton Britt's "There's a Star-Spangled Banner Waving Somewhere." On February 20, 1943, *Billboard* ran the following item:

For the first time within memory, a folk type tune led the entire popular record field last week, rating along with or above all the top name bands' discs.

When the United States became directly involved in the war, patriotic tunes gained in popularity. Writers of country-western music seemed to be more concerned with producing these types of songs than those in the pop music field. On July 4, 1942, *Billboard* made the following claim:

Patriotic tunes are forging to the front, with the folk-tune field, as usual, leading the pop category in the response given to such selections.

These war-related songs appeared to reflect the general feelings of the populace and helped to keep up morale.

The songs surveyed for the purpose of this discussion seem to be generally separable into two main categories which I shall call "hard-hitting" war songs and "sentimental" songs. The first group deal with the hard facts of the war and relate to actual people and places. They are strongly patriotic and many seem to be aimed at building morale. The sentimental songs are generally of a more personal nature, reflecting personal and emotional tragedies of the war such as the parting of lovers and families.

In addition to these two general categories, there are two other groups of songs which deserve brief mention. The majority of the population supported the war—there were only 100,000 conscientious objectors as opposed to the 37 million who registered for the draft (John A. Garraty, *The American Nation*, New York, 1966). However, there were still a few songs of protest, and these songs comprise a noteworthy group. The final body of songs with which I am concerned were written after the war was over, for the most part, and show the effects of the experience on our society.

In dealing with hard-hitting war songs we naturally begin with Elton Britt's "There's a Star-Spangled Banner Waving Somewhere." As previously mentioned, this song had phenomenal success and crossed into the popular music charts. Dorothy Horstman, in her book, *Sing Your Heart Out, Country Boy*, says of this song:

...while it evinces soul-stirring patriotic emotions, it also manages to be a classic country song: it tells a good story and also manages to interweave elements of history, pathos, religion, and bravery.

This patriotic song was issued on the "B" side of a Bluebird release. According to Bill Malone in *Country Music U.S.A.*, it is credited to Paul Roberts and Shelby Darnell but Bob Miller, its publisher, is often given the authorship. The song, written from the point of view of a crippled boy who wants to be a hero, mentions great Americans of the past. It reflects a somewhat popular view with the lines,

God gave me the right to be a free
American,
And for the precious right I'd
gladly die

These lines served to build morale and to remind people of their duty to their country.

The success of the song can be followed through the pages of *Billboard*. When the song was reviewed on May 23, 1942, it was called "a tear-jerking flag-waver that is infinitely more effective than most." On August 22, 1942, it was listed among the "recommended" records, those which *Billboard* felt showed indications of developing into a music machine hit.

It's a legitimately sentimental flag-waver and a solid morale builder, as distinct from the current crop of pop war tunes. Also it's an excellent number in its own right and it gets a fine treatment from Britt's fine vocal style.

Billboard continued to list weekly reports on the growing strength of the number. By October 17, 1942, the song was breaking into the field of popular music.

Each passing week puts Elton Britt's recording of "There's a Star-Spangled Banner Waving Somewhere" in a more powerful position. It's sweeping the country, according to all reports received, and in many localities is breaking into high spots even as compared with pop band recordings. This applies even to the big cities where folk tune recordings aren't usually very strong.

By the beginning of 1943 the song was placed on the *Hit Parade* as one of the top ten songs.

The *Hit Parade* included all types of popular songs, not just country-western. At this point in time it was unusual for a country song to get such strong recognition from the masses. The story goes, according to D. K. Wilgus, that Bob Miller was upset by the way the *Hit Parade* destroyed the country style of the song and threatened to sue if they played it again. The success of this song was tremendous. The trade magazine continued to list the song week after week. It was, without a doubt, the most successful country-western war-related song in the 1940s, and possibly the most successful war song in any field of music for the times.

"There's a Star-Spangled Banner Waving Somewhere" was not the only hard-hitting song to come out of the war years. There were other patriotic songs such as "God Must Have Loved America" and "God Made this Country, For Americans to Live." Both songs give thanks to God for making this "land of the free," especially for Americans. While neither song mentions the war directly, both promote a sense of love for and pride in America. Songs of this type certainly could be classified as valuable morale builders.

In contrast to the above-mentioned songs are two by Carson Robison which take a different approach to morale building. Both "Plain Talk" and "The Story of Jitter-Bug Joe" attack the home front for attitudes counterproductive to the war effort. "Plain Talk" points out that while soldiers are losing their lives, the men at home sit around and complain, when they should be working to help the defense. It also warns that if they do not get busy, Hitler will be moving in.

Cause we've got a job to do.
We better wake up and get to work while
we've still got a home to protect,
Or we'll all be doin' the "goose-step"
with a rope around our neck.

Billboard reviewed the song on June 27, 1942.

"Plain Talk," set to a bouncy, simple catchy tune, is packed with excellent morale building on the civilian side and finely fills a real need. It may be a bit too directly didactic, but it does its job melodiously and well and should pull heavy play.

"The Story of Jitter-Bug Joe" is that of a boy who is terrible at everything but dancing. All the people in town look down on him, but he goes away to war to return as a Sergeant. Carson Robison has a moral to this song:

Oh you old gossip mongers,
Don't your tongues ever get in a cramp.
If it wasn't for kids like Jitter-Bug Joe,
You'd be heilin' Hitler in a concentration camp!

They're out there fightin' while you
sit around,
With nothin' to do but run folks down.
Take off your hats and bow down low,
To kids like Jitter-Bug Joe.

As in "Plain Talk," Robison attacks the people at home for not being supportive to the boys overseas.

Most of these hard-hitting songs contain morale-building lyrics, in that they are strongly patriotic and urge America on to victory. Many use the symbol of the United States flag. This is apparent in the titles of such songs as "Let's Keep Old Glory Waving" and "Stars and Stripes on Iwo Jima." In the first song, the flag becomes a symbol of the idea of freedom:

The stars and stripes are now shining
in Old Glory,
While they wave we know it means
sweet liberty,
If they fall it will mean the end of
our freedom.

"Stars and Stripes on Iwo Jima," which deals with the raising of the flag on Iwo Jima Isle, was very popular and was repeatedly listed in the column "Most Played Juke Box Folk Records" in *Billboard*. This song equates the flag with freedom and directly connects the flag with the dead heroes of the war. In other words, it stands both for freedom and for the men who died fighting for it.

There are also hard-hitting songs which predicted success for "our side." The titles themselves give us the feeling of a coming victory: "The Hand is Writing on the Wall," "It's Just a Matter of Time," "Smoke on the Water," and "We Didn't Invite Them Over, But We're Gonna Repay the Call." These songs carry a great deal of hatred and bitterness in their texts. "The Hand is Writing on the Wall" refers to the "evil forces of the faithless Jap and heartless Hun." "It's a Matter of Time" also speaks out strongly against the enemy. The Japanese are spoken of as "rats in Tokio" and Hitler is called "trash." The Japanese are said to be "Little Saps" in "We Didn't Invite Them Over." These songs obviously reflect feelings of anger toward Japan and Germany and perhaps even served as an outlet for this anger. There is no question in any of these texts that the United States was heading for victory.

The most successful of these songs was "Smoke on the Water." In March of 1945, *Billboard* reviewed two recordings of the song, one by Bob Wills (OKeh) and the other by Boyd Heath (Bluebird). It was called "a spirited song of victory day" and the review of the second recording stated that Heath "scores solidly with 'Smoke on the Water,' singing out in rousing fashion about the goings-on when the foes of freedom are licked." The song was subsequently recorded by other artists and the various recordings stayed

on the "Most Played Juke Box Folk Records" charts for weeks in 1945. The lyrics deal with a vision of the end of the war when the Axis powers are defeated. Its writer, Zeke Clements, had the following comment on the song:

This was a vision that I had - well, it was actually a dream - from a passage in the Bible. It said that when God put a rainbow in the sky, the world would not be destroyed by water again, it would be destroyed by fire. I felt possibly the war would consume the world with fire as the Bible stated it would be. Earl Nunn and I worked the song out together. In 1944 or 1945, the Los Angeles paper carried a story about a bunch of sailors that came back to San Diego. They were on the first ship - I believe it was the "Wasp" - that was hit by a kamikaze. In an interview with a newspaper reporter, he asked the sailor what he was thinking right after the ship was hit, and he said, "Well, I was thinking about a song I had heard called 'Smoke on the Water.'" Years later, a man was in my office in Nashville and when he found out that I wrote "Smoke on the Water," he almost flew apart. He said his outfit in the Marines had a key word when they'd go into any kind of a dive. If they wanted to find their bunch, they'd holler out "Smoke on the Water!" One night he was half drunk and he got into a fight with another guy. The guy knocked him down and was a-stomping him and he knew he was being killed. In the midst of being beat to death, he just hollered "Smoke on the Water!" as loud as he could, and three or four of his buddies came and pulled the guy off of him. He said, "That song saved my life as sure as I'm standing here." (Dorothy Horstman, *Sing Your Heart Out, Country Boy*, 244-45.)

Besides songs of prediction directed against the Axis powers, there were songs which dealt more directly with the Japanese or Germans, focusing on Pearl Harbor and Hitler. The words to "Cowards Over Pearl Harbor" state:

We'll never forget that day in
Pearl Harbor,
And they'll regret it time and
again.

There are two distinct songs titled "Remember Pearl Harbor," which served warn Japan of repercussions and to remind Americans of at least one reason for fighting the war.

Composers of country music also produced such songs as, "The Devil and Mr. Hitler," "Der Fuehrer's Face," "Hitler's Dream," and "Who's Gonna Bury Hitler, When the Onery Cuss is Dead." At times Hitler was put in a somewhat comical

position, often being depicted as a sort of buffoon. In "Der Fuehrer's Face," both Hitler and the German language are the objects of derision and debasement. "The Devil and Mr. Hitler," portrays Hitler in connection with the devil, whereas in "Hitler's Dream," the devil is too good for him.

The final set of hard-hitting war-related songs was the so-called novelty number. Carson Robison wrote "Hirohito's Letter to Hitler" and its answer, "Hitler's Last Letter to Hirohito." In these lyrics both leaders admit that they are in trouble and are about to be defeated. Another Robison novelty song was "1945 Nursery Rhymes." On January 13, 1945 *Billboard* reviewed the Bluebird release:

It's fine folk singing that Carson Robison turns in for this mating of two novelty and home-spun ditties [it was coupled with "That Dame I Left Behind Me"]. Appealing solely on the novel approach of his own fashioning of "1945 Mother Goose Rhymes." Bringing the doggerels up to date, Robison strings together such variations as "Pop Goes the Axis," a take-off on "Yankee Doodle" with Adolf Hitler coming to town riding on a cannon, a travesty on Rudolph Hess's flight and a Russo-styled "Jingle Bells" among other things.

Another novelty song of this period uses a play on words for a comic effect, stating, "I'd Rather Die for My Country: Than Dye for My Tailor." "I'm a Convict with Old Glory in My Heart," on a sadder note, is the story of a convict who is left in jail while his buddies are out fighting the war. The cowboy is represented in "My Cowboy's Riding Now for Uncle Sam," which is about a man who gives up his horse for a tank.

All of the hard-hitting songs discussed served to build morale and as an outlet for the hatred and bitterness towards the Axis powers. In these ways they reflected the collective emotions of the population. However, the sentimental songs reflected more personal reactions to the war experience, dealing with the separation of lovers and families, the effects of war on individual lives, and the tragedy of death.

Separation from loved ones is, of course, inevitable in war. The texts of songs dealing with this situation speak of the pain of parting, the uncertainty of a lover's loyalty, loneliness, and other personal problems which resulted directly from U.S. involvement in the war. Such songs reflect human emotions and are both sentimental and personal. As Dorothy Horstman has pointed out, their concern was with the effects of the war rather than its causes.

"God Bless My Darling, He's Somewhere" is one such song about separation. The speaker asks God to take care of her darling and her "darling's comrades," who are fighting somewhere across the sea. The uncertainty of the soldier's safe

return is reflected in the lines,

And whenever this cruel war is over,
Where ever my darling may be,
God Bless My Darling, He's Somewhere,
Please send him home safely to me.

This song received a certain amount of attention when the following item appeared in *Billboard* on September 30, 1944.

Bill Nettles, Shreveport songwriter, has received word from the OWI that Mrs. Eleanor Roosevelt has referred his patriotic song, "God Bless My Darling, He's Somewhere," to the National Wartime Music Committee and that the song has been added to the committee's file of military and patriotic music.

Many sentimental songs addressed soldiers overseas directly. One such song was "A Letter to a Soldier," which deals with the pain of loneliness:

The days are long, my skies have
turned to gray,
And things go wrong, with you so
far away,
I miss your smile, I long to have
you near,
To share with me, the things we hold
so dear.

The lyrics go on to inform the soldier that the speaker intends to be brave and true, and is willing to share this sacrifice with him. While this song is very personal, it is also strikingly patriotic.

Many sentimental songs appear to be the products of personal experience. The song "Silver Dew on the Blue Grass Tonight" was written by Edith Berbert (although credited to her pseudonym, Ed Burt) and she recalls:

I wrote this during the Second World War. I thought my husband was going into the service; I was feeling very blue, and I thought, "This is really the end of my life." As it turned out, he didn't have to go at all. (Horstman, p. 243)

This song, like so many, expresses fear for the safety of the soldier and the loneliness felt by those left at home.

The entire family was, of course, affected when a boy went overseas and there were many songs referring to sweethearts, moms, and children, but few to fathers. The lyrics of "Dad Too is Lonely" point out that fathers also care and do not want to be forgotten. The song relies on sentimental associations such as dad providing money for the circus, and his hair turning gray. The song ends with the affirmation that Dad is proud of his son, but also experiences loneliness and misses him very much.

A great many war-related country-western songs were written from the point of view of the soldier. Motherhood has always proved to be a popular sentimental image, and many songwriters used this image to the fullest extent. "Mother, I Thank You, For the Bible You Gave Me" plays on the audience's sentimentality, telling how a soldier's life was saved by the Bible his mother gave him:

It stopped the bullet aimed at my heart,
Your blessed present, my life has saved,
Mother, I thank you for the Bible you gave.

Songs about sweethearts were also intended to stir up the audience's emotions. The lyrics of such songs were often concerned with what was happening at home in the soldier's absence. "Each Night at Nine," written while its author was in the service, portrays a soldier simply asking his sweetheart to think of him each night.

This was a song born in the barracks. It was a natural at the time, as easy to write as a letter. I was still in the Air Force at Ellington Field, restricted to camp. Rumors of overseas shipments ... anyway now I would be gone. (Horstman, p. 238)

Other songs, such as "Promise to Be True While I'm Away," ask the soldier's sweetheart for love, letters, loyalty, and prayers.

The question of loyalty seems to have been of great importance. Frank Loesser, a "popular" songwriter, wrote "Have I Stayed Away too Long?" Although Bill Malone claims that Loesser was capitalizing on hillbilly popularity with this song, Mrs. Loesser has another claim:

He truly enjoyed country music and admired that kind of writing very much. When he wrote "Have I Stayed Away Too Long?" he was trying to write a song in the country idiom both musically and lyrically. He never wrote "down." He had respect for whatever form of song he wrote, which is probably the reason he had success with so many different types of songs. (Horstman, p. 241)

Regardless of Loesser's intentions, the song seemed to reflect the feelings of many servicemen.

Not all relationships survived the strain of separation, and songs such as "At Mail Call Today" reflect this. It tells the story of a soldier who receives a letter from his sweetheart telling him that their relationship is over:

I've slept in the fox holes,
Aimed shot and shell,
I'm telling you darling,
It's worse than all Hell.

I thought you would wait, love,
While I was away,
But my castle tumbled,
At Mail Call To-day.

This song seems to have struck an emotional chord in many people. Its degree of commercial success is evident in the many weeks it was in *Billboard's* "Most Played Juke Box Folk Records" column.

Some of the most poignant country songs of this period dealt with children; those left fatherless were among the great tragedies of the war. The song "Fatherless Home" deals directly with this problem.

There's many a home that's empty
tonight,
Which will never seem the same,
Because many Fathers will never
return,
To see their dear loved ones again.

"Did You See My Daddy Over There?," "The Little Boy's Letter to Santa Claus," and "I'll Take Good Care of Mommy, While You're Gone" are also concerned with families torn apart by the war. In the first, a boy asks a soldier if he had seen his father in the war. It turns out that the father had been the soldier's best buddy, and that he now is dead. The second song depicts a child asking Santa to bring his father back for Christmas rather than for the traditional toys. In the last song, a child offers to take care of his mother in his father's absence.

Service flags were hung in the windows of homes to indicate that a family had a son at war. Many country-western songs were written about this practice. As long as the serviceman was alive the star remained blue, but, after he died, it was replaced with a gold one. Thus, it is the death of a soldier that is referred to in such titles as "My Star of Blue has Turned to Gold," and "There's a Gold Star Hanging in the Window, Where a Blue Star Used to Be." Perhaps songs such as "There's a Gold Star in Her Window" consoled the families of those who died serving their country:

To aid the cause of Liberty she
proudly gave her son,
Without the deeds of men like he,
no war is ever won;
There's a Gold Star in Her Window
For a lad who led the way to victory.

There were numerous songs about death, among which are "The Little White Cross Over There," "Sleeping in a Soldier's Grave," and "Soldier's Last Letter." This last song concerns a mother who has received an unfinished letter from her dead son. Apparently this was not an uncommon experience, and the song reflects a certain reality of the times. The authors had the following to say about the song:

"Soldier's Last Letter" was written back in the early years of World War II. I suppose the inspiration was that of seeing so many G.I.'s not coming home from the war. The song was not

of any personal experience of myself, relatives or friends, but it was relative to many men of that war.

--Redd (Sgt. Henry) Stewart

I know this song was a true story to a lot of mothers, for I met quite a number of them and autographed their last letters for them, 1944-45.

--Ernest Tubb (Horstman, p. 246)

Although it seems important to mention their existence, the percentage of war-related country songs which are of a protest nature is minimal. There were a few "soft" protest songs such as "I'm Praying for the Day" and "Nations Shall Rise Against Nations," which view the war as a terrible force and pray for its end. The latter expresses it in the following way:

Peace, peace, every nation will cry,
As the bitter war goes on,
In the battle many must die,
Leaving loved ones all alone.

Other songs served as a social protest, among which are "Prices Goin' Up, and My Pay is Goin' Down" and "Defense Blues." The latter protests against prices and inconveniences on the home front.

Oh my, look at me all dressed up
in Liberty,
Oh my, I like the Defense Blues
Why should I be blue - can't have
cake and eat it too.
Oh me, I like the Defense Blues
Uncle Sam is always right - and
wants it understood.

The war itself was not the only subject addressed by wartime songwriters. The aftermath, or period just after the war, prompted new songs on a wide variety of topics. "It's So Good to Have You Home to Stay" deals with the soldiers who returned home. On the other hand, "Searching For a Soldier's Grave" is about those who did not make it home. With soldiers returning *en masse* to the United States after the war, new social problems developed. "No Vacancy" speaks to one such problem. Merle Travis explained how he came to compose the song:

Right after World War II, the most popular sign all over the country was the "No Vacancy" sign. Returning veterans and other people as well had a hard time finding a place to live. (Horstman, p. 219)

Another after-the-war problem is evident in "Filipino Baby" or "My Filipino Rose." This song, originally written at the time of the Spanish-American War and rewritten to apply to the World War II situation, is about an interracial relationship which developed on a foreign shore during the war, and what happens after the war is over.

During the Second World War country-western music became a force to be reckoned with. Population shifts, necessitated by the war, helped along an increasing acceptance of country music by the masses. The war-related songs of this period, which attempt to deal honestly with emotions generated by the war, also played a part in this acceptance. Such songs were both hard-hitting and sentimental, and the feelings expressed by the lyrics were not exclusively "coun-

try." Those who were not accustomed to listening to the country music sound may have been drawn to particular songs for their expressions of war-related emotions. These songs were important not only because they crossed into the popular music field and became commercial successes, but because they give some insight into both the social conditions and personal feelings of a population at war.

--University for Man
Manhattan, Kansas

ANNOUNCEMENTS

CMA 1980 Hall of Fame

The Country Music Association announced at their 1980 gathering that the western singing group, the Sons of the Pioneers, along with veteran radio personality Connie B. Gay and Country music performer Johnny Cash, have been inducted into the Nashville Country Music Hall of Fame.

New Subscription Rates

Please be advised that the new subscription rates for 1981 will be as follows: Individuals, \$11.00; Institutions, \$13.00; Foreign (surface mail), \$12.00; Foreign (airmail), \$17.50 (Australia, \$19.50). The price to order single issues is now \$3.50 per issue.

Please refer to the current publications list at the back of this issue for the new prices for some of the JEMF Special Series.

FOLK MUSIC IN FOLK ART

By Archie Green

To find folk musicians depicted within American art--easel painting, wall mural, woodcut, watercolor, etching, lithograph is to turn to fine and popular domains rather than that of the folk. Some folk artists, in their own communities, did paint and sculpt musicians as their subjects or decorate craft objects with musical symbols, but such works are rare, and, until now, I have shown none in this series. While searching for graphics over the years, I have found many examples of folk musicians portrayed by commercial artists in popular idioms. From the inception of sound recording as an industry, phonograph company and advertising agency executives commissioned staff or freelance employees to illustrate sales ephemera (such as catalogs, brochures, store-display banners, trade-journal pages). During the 1920s, this promotional material for hillbilly and race music fell back upon known stereotypes, negative or positive: mountaineer and roustabout, levee reveller and camp meeting worshipper. Unfortunately, we lack any first-hand accounts by pioneer commercial illustrators who extended folk iconography to the sound recording industry six decades ago.

Long before it became necessary for Okeh publicists to laud Fiddlin' John Carson and to translate visually his Blue Ridge music, artists such as William Sidney Mount and George Caleb Bingham placed folk musicians in their genre and narrative paintings. Also, in the nineteenth century, editors called upon skilled illustrators such as Felix O. C. Darley or E. W. Kemble to sketch folk figures for journal articles and books. My previous features on Miguel Covarrubias and John Held, Jr. noted such offerings in the 1920s. During the 1930s, under the flags of regionalism and radicalism, several fine artists who were sensitive to folk culture ranged widely in choice of presentational format. To cite but one: Ben Shahn, in his enigmatic "Pretty Girl Milking a Cow" (1940), painted a folk musician both "ordinary" and "unique," catching much of the polarity built into outside views of folk society. Shahn also illustrated classic ballads for popular gift books, and contributed some splendid phonograph album covers to Moe Asch's early folk labels.

I shall return to Shahn in the future, but here I wish to show four works tagged "folk art" by museum curators, art dealers, and anthology editors. Beyond personal pleasure in these items,

I shall use them as a peg to pose questions on definitions and strategies in folk art appreciation. The paintings are: 1) "The Old Plantation" (ca. 1800), watercolor on paper. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia. Reproduced in Nina Fletcher Little, *The Abby Aldrich Rockefeller Folk Art Collection: A Descriptive Catalog*, Boston: Little, Brown, 1957 (page 132). 2) "Country Dance" (1883) by M. E. Ferrill, oil on canvas. Collection of Edgar William and Bernice Chrysler Garbisch, National Gallery of Art, Washington, D.C. Reproduced in *American Paintings: An Illustrated Catalogue*, Washington: National Gallery of Art, 1980 (page 157). 3) "Scotch Day at Kennywood" (1933) by John Kane, oil on canvas. Museum of Modern Art, New York. Reproduced in Leon A. Arkus, *John Kane, Painter*, Pittsburgh: University of Pittsburgh Press, 1971 (page 254). 4) "Quilting Bee" (1968) by Fannie Lou Spelce, oil on canvas. Fannie Lou Spelce Associates, Austin, Texas. Reproduced in Herbert W. Hemphill, Jr., *Twentieth-Century American Folk Art and Artists*, New York: Dutton, 1974 (page 184).

"The Old Plantation" has been featured widely in anthology and article form, and, as a sales reproduction, has proved popular among visitors to Colonial Williamsburg. Anthropologist Melville Herskovits and linguist Lorenzo Turner aided Mrs. Little in explicating the watercolor's portrayal of a slave wedding. Briefly, they indicated that it showed an African ritual dance carried to South Carolina before 1800. The banjo, drum, turbans, and choreography are clearly African, while the dress and buildings are Euro-American. The act of jumping over the stick seems to represent an African custom carried across the Atlantic. In this New World combination of tribal and high culture elements, we sense the formation of Afro-American folk society.

I am aware that some scholars reject the notion of the folk sandwiched between dual levels of society, as well as the trio of commonly-accepted terms ("tribal," "folk," "high") to name these levels. Here, we need not resolve troublesome matters of classification, but we can ask whether or not "The Old Plantation" represents a singular strata of society. Does it convey to viewers a discrete notion of social organization behind the pictured action? Is this watercolor's content folk? Does it now appear in folk art anthologies because it documents an identifiable folk society,



"The Old Plantation" (ca. 1800), watercolor on paper.

or rather because it conforms to our perception of technique and style within folk art? Do we know folk art intuitively by a special look which sets it apart from either academic or avant-garde art? In short, do we label a painting "folk" because it does not conform to norms shaped by John Singleton Copley, George Inness, or Jackson Pollack? Mrs. Little states that "The Old Plantation's" unknown artist's hand suggests some professional training. Do we consider this watercolor folk today because of subject matter, or because of response to its creator's falling away from high art techniques? How deficient in formal skill must artists be before their works are admitted to the gallery canon of folk art? How willing are museum goers to articulate their personal need for folk art to serve as a sign of uncorrupted life?

Shortly after the National Gallery of Art opened its East Wing in 1978, I first viewed the "Country Dance" on exhibition in a display from the Garbisch Collection. I had not seen it reproduced previously; nor had I read anything about M. E. Ferrill. Nevertheless, this painting's old fiddler and vigorous dancers instantly pulled me into its orbit. Part of my response was to the artist's cheer and part to his choice of title. Most paintings hold many messages. Ferrill signalled a democratic affection for plain people and their home-made music. Americans have either equated folk life with wholesome rurality--yeomen freely celebrating their virtue--or with rural degeneracy--serfs mired in deep squalor. Such contrast has constantly flanked the word "country," and I am highly conscious that much outside response to folk art, like that to folk music, fluctuates between poles of evaluation.

When I first saw "Country Dance" in the National Gallery, I assumed that it came out of and commented upon life in the South. To my surprise, I learned that Martin Edgar Ferrill was an Irish brush maker and self-taught artist at Lanesborough, near Troy, New York. Before his dancers found their present home in Washington, this oil appeared during 1958 in an exhibition of "Rediscovered Painters of Up-State New York" organized by the State Historical Association at Cooperstown. I do not know whether Ferrill painted an actual home or inn scene near Troy, or whether he followed his imaginative conception of Negro life. How many black people lived in or about his community in 1883? We have much left to explore concerning circumstance of composition of individual folk paintings. Evaluation judgements will never be entirely free from doubt with so much history hidden from view.

Folk art collectors are not immune to ambivalence. Mr. and Mrs. Garbisch had spent decades and a fortune in building their major collection of American paintings, but had never been comfortable with the qualifier "folk." Before 1968, they favored the term "primitive," and after 1968, the term "naive." Enthusiasts have poured considerable ink in seeking appropriate tags for folk art. Words such as "naive," and "primitive," when

not used technically, have the potential to demean and to become pejorative. The word "folk" combined with "art" has been used to broadly and to cover such wide strategies as to render it almost meaningless. Yet, we live everyday with imprecise language, conscious of our inability to banish ambiguity. Until a crisp, neutral, replacement term surfaces, "folk" will have to serve to describe the subject of "Country Dance," as well as M. E. Ferrill's artistic style.

John Kane (1870-1934) painted box cars for a living before he gained recognition in the art world by the sale of "Scene from the Scottish Highlands" to the Carnegie Institute in 1927. In the remaining years before his death, critics, caught by his power, struggled to label his genius--"untutored," "childlike," "innocent," "eccentric," "Sunday painter." Fortunately, Marie McSwigan, a Pittsburgh reporter, took down his life story and edited it as *Shy Hooks* (1938). This book stands as a magnificent oral account of an immigrant's work experience in coal mine, steel mill, and building construction. In 1971 the University of Pittsburgh Press reissued *Shy Hooks* with an exclusive catalogue *raisonne* of Kane's paintings by Leon Arkus. This new work titled *John Kane, Painter* demonstrates that the study of a folk artist can be as serious as it is compelling.

I am comfortable in placing Kane under the rubric "folk," not because he is one of America's greatest self-taught artists, but because he lived entirely in the community of immigrant laborers. Not all his paintings reflected ethnic or work experience. Hence, it is the task of scholars who wish to treat folk art in all its dimensions to come to grips with Kane's entire corpus--idyllic children and sacred scenes as well as Scots dancers and giant steel mills. To know folk art in the United States is to feel a great many particular traditions -- to see people set apart from each other even as they share Americanness as an overarching metaphor.

Kane's parents were poor Irish immigrants in Scotland; John emigrated to America at 19. Never returning to Scotland, he retained vibrant images of bagpipers for half a century. At Pittsburgh's Kennywood, an amusement park, he could hear holiday pipers and enjoy their traditional tartans. Kane painted many Scottish scenes; Arkus reproduces eight which feature bagpipers. I have selected "Scotch Day at Kennywood" because it makes the central point that many immigrants, in our land, used music and dance to celebrate ethnicity on holidays, and in places especially set apart from the world of enterprise and physical survival. Some of the pipers and dancers at Kennywood labored in the very mills which Kane depicted. Kane, whose whole life was grinding toil, never portrayed a steel worker caught in a web of exploitation. Seemingly, bagpipe music dissolved tension generated by work conflict. By probing the connection of ethnicity and class in America, we shall



"Country Dance" (1883) by M.E. Ferrill, oil on canvas.



"Scotch Day at Kennywood" (1933) by John Kane, oil on canvas.

learn to pose critical questions about John Kane's proud folk musicians.

Among the governing standards built into the meaning of folk art are antiquity and anonymity. Often, exhibitions open with the work of itinerant limners--Colonial portraits of children holding dogs and cats frozen in time, or stiff adults in elegant dress. It is with relief that I see such portraiture give way to clipper ships in stormy distress. Museum shows become exciting when craft objects of great artistry such as ship's figureheads or carousel animals complement easel painting.

In recent years a few curators and editors have joined to extend the word "folk" to encompass a bizarre grab-bag of twentieth-century artifacts -- some highly visionary and obsessive, others but a step removed from the assembly line and pop studio. We see junk assemblage, neon sign, stitched denim, decorated van, movie banner, roadside shrine, family photo album, subway graffiti, chainsaw sculpture, tramp art, mechanical toy, printed trademark, human tattoo. When we do not see the actual object, huge photos display privately-created architectural environments. In show business hype, ANYTHING GOES! I can not speak for the response by other folklorists to such treasures, but I am relieved when, in this brave new wonderland, I find paintings by contemporaries who respect tested traditions and themes.

Fannie Lou Spelce hails from Dyer, Arkansas in the Ozark foothills. Born in 1908, she left home at 18 to assume a forty-year career in nursing. After her two sons were grown, she took a class at the Laguna Gloria Museum in Austin, Texas, where her teacher had the good sense to encourage Mrs. Spelce to paint at home and to focus on early memories. In the past decade she has completed more than 200 oils reflecting nostalgic childhood associations, and none commenting on nursing. Obviously, Mrs. Spelce has not chosen to present herself as a member of the occupational community she knows best. Constantly, on television we receive idealized pictures of the hospital as a teeming cultural center; Mrs. Spelce pictures for us idealized life on yesterday's farms and in bypassed hamlets.

"Quilting Bee" can be judged under varied lights, among them are a deep-felt need for models of repetition, balance, and symmetry. Also, this painting speaks of mother's realm, warm and productive. Florence Bennett (Fannie Lou's mother) faces us at the quilting frame's corner (viewer's left), and the quiet man rocking in the room's far corner is father H. A. Bennett. On looking very closely at her canvas, we note that each stitcher has a tiny thimble on her finger -- verisimilitude in detail is a hallmark in much folk art. Do-it-yourself fans will note that the frame suspended by ceiling pulleys can be raised when the quilters disperse.

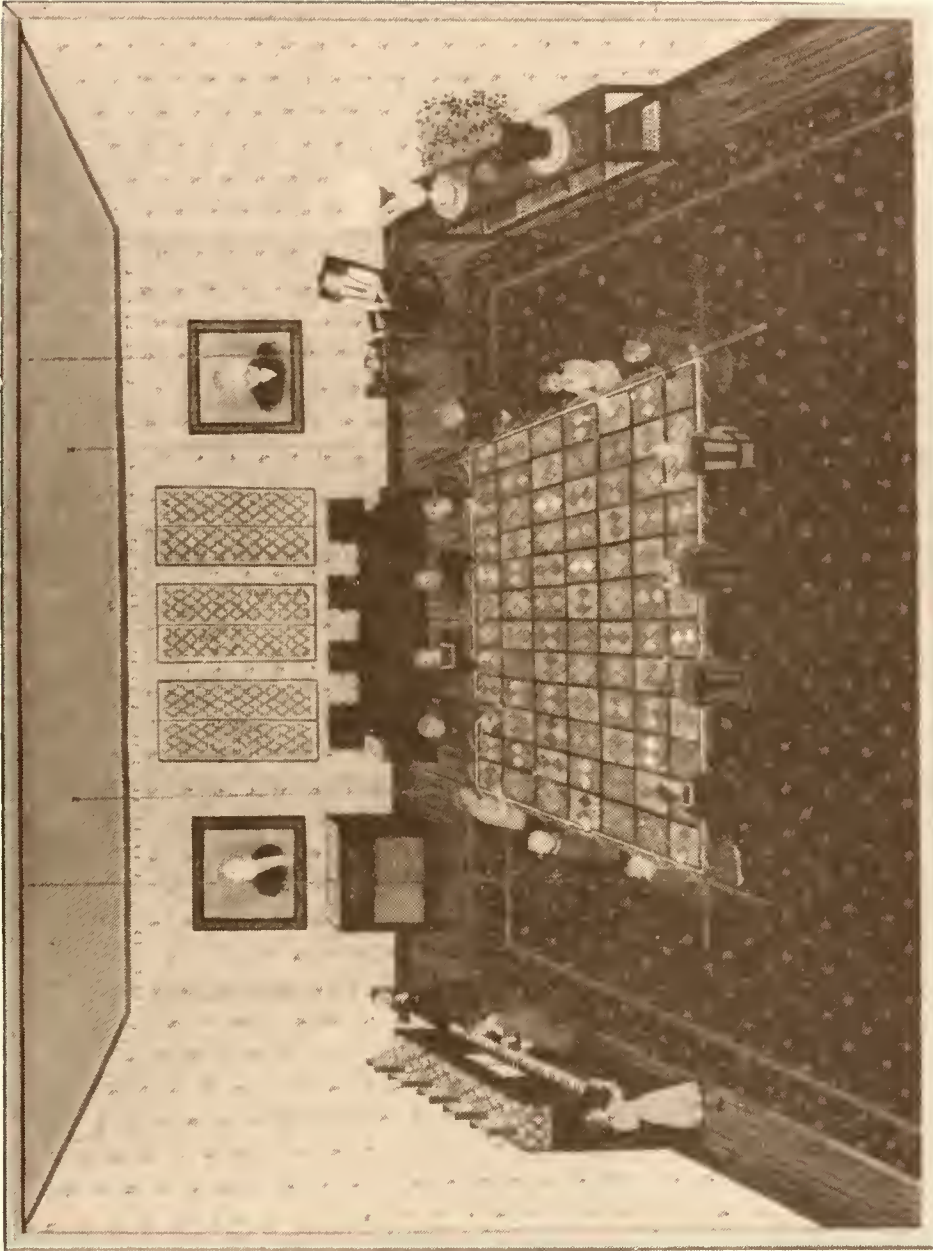
I am especially intrigued by the pianist and her two companions, one of whom is Fannie Lou's Aunt Lucy. On studying the painting alone, we can ask: Does the musician play for herself, obliv-

ious to surroundings, or functionally to entertain mother's friends? Mrs. Spelce recalls, "Each [neighbor] lady would bring a covered dish and spend the day quilting, eating, singing..." How much do we know of quilting's connection to music? (See, for example, John Lewis Krimmel's oil, "Quilting Frolic," 1813, in which a fiddler helps turn bee into frolic.) Further questions about Fanny Lou's pianist tumble to my mind. Do folk musicians read sheet music? Did Mrs. Spelce ever hear Ozark fiddles and banjos as a child? In only one painting, "Dark Town Strutter's Ball," did she try imaginatively to visualize a song's interior. In "Peach Season" a school band entertains for the fall harvest festival on the courthouse steps. Beyond these few examples, music in intrinsic terms does not crowd her memory.

"Quilting Bee's" power comes less from its perfect depiction of an event we accept as folk to the core, than from its evocative charge--from the spaciousness and harmony with which many adults invest their long-dissolved childhood homes. Clearly, Mrs. Spelce does not recall her farm home as wretched or confining. Do any of us wish to cling to poverty? To extend this question to the matter of folk society's bounds, I ask, Did prosperous Arkansas farmers share elements of folklife with sharecroppers? When Vance Randolph searched for Ozark songs, did he tarry only in log cabins, or, as well, in homes like that pictured in "Quilting Bee." To what degree can we accept Fannie Lou Spelce's happy re-creation as an ethnographic document?

The four works selected here, to my knowledge, have never been grouped together previously. All, to some degree, reflect binding patterns and shared traditions within their respective folk societies. One comments historically on slavery, the other on freedom. One champions ethnicity, the other, rurality. Two come out of black experience, and two, white. All four are folk in terms of customary behavior or belief clusters. Whether or not all are folk when read against a platonic esthetic zodiac, I do not know. All do, however, serve to detail diverse settings for folk music in our nation.

Curiously, American scholars accepted folk music as significant long before their eyes lit up to folk art's radiance. Actually, the kinds of depictions reproduced here remained hidden to most academic folklorists until well after World War Two. American folk art had been first discovered on the eve of the 1920s by modern artists seeking a charter for their new referential tools: "honesty," "simplicity," "spontaneity," "vitality." These partisans of modernity, while relegating mainstream work to the basement, could not escape the burden of another set of traditions locked into the slippery word "folk." It proved very difficult to square the contradiction between modernism's revolt against stilted convention (or accumulated history) with conservative folk society's bias towards regularity and tradition. One resolution was to ignore



"Quilting Bee" (1968) by Fannie Lou Spelce, oil on canvas.

any shaping function in the concept "folk society." Another, was to isolate the folk artist from any social setting, to see each new-found painting as a mini-masterpiece by high art codes. Essentially, an item of folk art drew legitimacy from its beauty, timelessness, or transcendence, and not from social setting or base.

The awkward acceptance by modernists of the supposed organicism and exoticism found in folk art was further complicated during New Deal years by a second discovery. Critics who wished to negate previous doctrines of "art for art's sake," pulled folk creativity into the ambit of reform and revolution, populism and popular culture. Incongruously, untutored and highly idiosyncratic individuals who painted at the outward edge of society, became cousins to carvers of decoys or santos--craftsmen within long-settled and integrated communities. By exhibition catalog blurb or polemical review, the rootless and the rooted found themselves in one garden. During the 1930s, the matter of whether or not folk art really implied hidden genius (innovative/inspirational/intuitive), became less important than the assertion that it spoke to our commonality and democratic heritage.

Here, I shall not recapitulate the intricate history of a recent cultural arrival, folk art appreciation (sister to the folksong revival, grandchild of Herder and Rousseau). Nor shall I sort out the labyrinthal rhetoric of involved dealers, collectors, curators, scholars, and conference buffs. Chiefly, they divide into axial camps, disagreeing about the weight to assign to each half word in the combination "folk art." Does one stress *art* as superorganic enactment with a universally accepted esthetic? Does

one stress *folk* as societal particularity and plural esthetics? Even if a pure notion of folk dominates, does it refer only to previous small societies, or can it be extended broadly to all contemporary ad-hoc associations?

It is my assumption that readers of the *JEMF QUARTERLY*, over the years, have heard and reflected on differences between Glenn Ohrlin and Kenny Rogers, Huddie Ledbetter and Paul Robeson, Vera Hall and Marian Anderson, or Sarah Gunning and Joan Baez. To have puzzled over stylistic distinctions between such performers, as well as between the meaning of phrases "folk-singer" and "singer of folksong" is excellent training for meeting folk artists who paint, sculpt, carve, or decorate objects, functional and celebratory. To have asked whether "Wreck on the Highway" or "Blowing in the Wind" are true folksongs is a fine guide to further clarity in framing folk art.

Hopefully, readers will enjoy seeing the music makers marshalled in this *Quarterly* issue--banjo picker, drum beater, country fiddler, merry bagpiper, farm pianist. Perhaps, for future commentary, we can present other examples of folk music in folk art. I welcome suggestions. As we seek fresh material, we shall continue to raise questions which enhance our sense of folk culture's continuous importance in modern times.

* * * * *

NOTE: I wish to thank Dick Hulan, Gerry and Peggy Parsons, and John Vlach for stimulating talks about folk art. Further, I wish to thank Bennett Spelce for his kindness in sharing memories with me about his mother, Fannie Lou Spelce.

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ROCK DISCOGRAPHIES REVISITED

By B. Lee Cooper

Few areas of research and resource development have received as much attention during the past three years as popular music discographies. It is nearly impossible to keep up with the flood of recently published record lists. Whether it's superbly detailed song-by-song studies of influential rock singers¹ or composers² or unbelievably broad examinations of an entire genre of song themes³ or musical styles,⁴ the realm of contemporary recording resources has been increased dramatically in a variety of books, articles, and special discographic studies.

Two years ago I submitted a study entitled "Rock Discographies: Exploring the Iceberg's Tip" for publication in the *JEMF Quarterly*.⁵ This concise article was based on five years of research on record lists printed between 1968 and 1978. It contained a total of sixty-two citations. In the brief period since that essay appeared, I have either acquired or gained reading access to an array of newly printed or recently revised and updated Danish, British, Canadian, and American discographies. I have attempted to provide a sample of the most authoritative of these discographies below.

The following pages contain sixty-eight rock discographies and record lists which have been published during the past decade. Although the citation styles vary greatly and the specific recording data provided by each editor is not consistent, these discographies offer the most thoroughly documented resources available on 33 1/3, 45, and 78 r.p.m. discs.

1. Juul Anthonissen et al (comps.), "Black Music Discography," *Billboard* (June 9, 1979), pp. B.M. 30, 39-40.

This unannotated discography contains 325 entries, the vast majority of which are 33 1/3 r.p.m. recordings. The citations are organized alphabetically by artist and consist of the album title and recording company. Performers included in this compilation begin with Louis Armstrong, Count Basie, Chuck Berry, Bobby Bland, James Brown, and Ray Charles . . . and end with The Temptations, Joe Turner, Ike and Tina Turner, Muddy Waters, Jackie Wilson, Stevie Wonder, and Lester Young.

2. Vivian Clair, "Discography," in *Linda Ronstadt* (New York: Quick Fox, 1978), pp. 71-72.

This 14-album discography is arranged chronologically from 1967-1977. Each Linda Ronstadt recording listed is identified by title, recording company, record number, month and year of release, and producer. In addition, the individual songs contained on each 33 1/3 r.p.m. disc are provided. No annotations are provided.

3. Norm Cohen, with the assistance of Arnold Shaw and George Lewis (comps.) "Black Music Re-Issues: A Discography," *Billboard* (June 9, 1979), pp. B.M. 30, 36.

This excellent discography of re-issued 33 1/3 r.p.m. recordings is divided into seven sections: "Ragtime and Early (Pre-1917) Jazz" (16 albums); "Pre-Blues Folk (commercially recorded)" (7 albums); "Jug Bands" (7 albums); "Early (acoustic, rural) Blues" (48 albums); "Religious Music Prior to World War II" (19 albums); "Jazz of the 1920s and 1930s" (23 albums); and "Blues (urban), 1940s-1950s; R&B" (58 albums). This latter area of contemporary recordings includes black artists ranging from Professor Longhair, Blind Willie McTell, and John Lee Hooker . . . to Chuck Berry, Little Richard, and Diana Ross. No annotations are provided in this lengthy record list. Each citation contains the artist's name, album title, recording company, and record number.

4. Paul Gambaccini (comp.), *Rock Critics' Choice: The Top 200 Albums* (New York: Quick Fox, 1978), pp. 7-79.

This specialized discography features 200 albums selected by music critics, rock journalists, and record collectors. Each entry contains the artist, album title, recording company, record number, date of release, and list of single tunes on the 33 1/3 r.p.m. disc. The annotations consist of personal observations by several critics about the immediate impact and historical

influence of the particular album. The list begins with: (No. 1) The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, (No. 2) Bob Dylan's *Blonde on Blonde*, and (No. 3) Bob Dylan's *Highway 61 Revisited* . . . and ends with (No. 198) The Temptations' *Greatest Hits*, (No. 199) New York Dolls' *New York Dolls*, and (No. 200) Richie Haven's *Mixed Bag*.

5. John Goldrosen, with Bill Griggs, "Discography," in *The Buddy Holly Story*, revised edition (New York: Quick Fox, 1979), pp. 244-250.

This fascinating discography of Buddy Holly songs qualitatively supercedes all earlier lists by Goldrosen, Laing, and The Peers (listed below). The detailed compilation is organized in four parts: (A) All of Holly's American releases--45 r.p.m. singles on Decca, Brunswick, and Coral released between 1956-59; singles released after Holly's death; extended-play singles; and albums; (b) A List of all Holly recording dates and accompanying personnel; (C) Tribute records to Holly; and (D) Cover versions of Holly songs.

6. Peter Guralnick, "Selected Discography," in *Lost Highway: Journeys and Arrivals of American Musicians* (Boston: David R. Godine, 1979), pp. 341-350.

The 115 entries in this annotated discography are organized according to the chapters in Guralnick's text and by the personalities being explored in *Lost Highway*. Each citation contains the artist's name, album title, recording company, and record number. The variety of country, rhythm and blues, rockabilly, and blues performers listed in this compilation include Jimmie Rodgers (4), Ernest Tubb (3), Rufus Thomas (5), Bobby Bland (9), Charlie Feathers (5), Elvis Presley (9), Charlie Rich (6), Sleepy LaBeef (4), Waylon Jennings (6), Merle Haggard (13), Howlin' Wolf (10), Otis Spann (7), and Big Joe Turner (3).

7. James Karnback and David Dalton (comps.), "Discography," in *Rolling Stones: An Unauthorized Biography in Words and Photographs*, revised edition (New York: Quick Fox, 1979), pp. 123-127.

This unannotated discography of Rolling Stone records includes thirty-eight 45 r.p.m. discs released between 1968 and 1978 and thirty-two albums released during the same period. The singles list ranges from "Not Fade Away"/"I Wanna Be Your Man" to "Beast of Burden"/"When the Whip Comes Down" and contains two song titles, the month and year of release, the composers of the songs, and the record number in each citation. The album list ranges from *The Rolling Stones to Some Girls* and includes the album title, the recording company, record number, date of release, all songs on the album, the composers of the songs, and the album's producer in each entry.

8. Paul Lichter, "Discography and Films," in *The Boy Who Dared to Rock: The Definitive Elvis* (Garden City, New York: Dolphin Books, 1978), pp. 199-298.

This remarkably detailed Elvis Presley discography contains all Sun and RCA 45 r.p.m. and 78 r.p.m. single recordings, all RCA 45 r.p.m. extended-play albums, and all RCA 33 1/3 r.p.m. long-playing albums arranged in chronological order. Complete citations and photographs of all record jacket/album covers are also included. Various kinds of rare Elvis Presley promotional recordings are included, along with a section on bootleg discs and recent foreign releases.

9. Dave Marsh with John Swenson (eds.), *The Rolling Stone Record Guide* (New York: Random House, 1979), pp. 3-596.

This extensive discographic guide offers nearly 10,000 citations of album-length recordings. The annotations are interesting and informative, but highly personalized. Each entry features the artist's name, the album title, the recording company, and record number. The text is divided into the following major categories with individual artists listed alphabetically: "Rock, Soul, Country, and Pop" (pp. 3-427) with artists ranging from Aalon, Abba, AC/DC, Ace, and Johnny Ace . . . to Warren Zevon, the Zombies, Zoom, Zvider Zee, and Zulema; "Blues" (pp. 431-449) featuring performers ranging from Luther Allison, Big Bill Broonzy, Big Maceo, and Big Maybelle . . . to Bukka White, Sonny Boy Williamson, Jimmy Witherspoon, Howlin' Wolf, and Mighty Joe Young; "Jazz" (pp. 453-531) with artists ranging from John Abercrombie, Muhal Richard Abrams, and Cannonball Adderley . . . to Larry Young, Lester Young, and Joe Zawinul; "Gospel" (pp. 535-545) featuring performers ranging from Professor Alex Brandford, Shirley Caesar, and the Reverend James Cleveland . . . to The Swan Silvertones, The Violinaires, and The Ward Singers; and "Anthologies, Soundtracks, and Original Casts" (pp. 549-596).

10. David Pichaske, "Suggested Recordings," in *A Generation in Motion: Popular Music and Culture in the Sixties* (New York: Schirmer Books, 1979), pp. 229-231.

This discography, organized alphabetically by the performer's last name, contains 109 album entries. Each citation includes the artist, the album title, the record company, and the record number. No annotation is provided. The performers in this discography range from Joan Baez, The

Band, The Beach Boys, The Beatles, and Chuck Berry . . . to Simon and Garfunkel, Sly and The Family Stone, The Weavers, The Who, and Neil Young.

11. Dean Tudor and Nancy Tudor, *Black Music* (Littleton, Colorado: Libraries Unlimited, Inc., 1979), pp. 31-188.

This book, along with the Tudor's companion volume entitled *Contemporary Popular Music*, constitute the two most comprehensive, systematic, authoritative discographic resources on rock music available. Although the individual citations in these books contain only the artist's name, album title, and record number, more than 1,300 discs are reviewed in these texts. The majority of entries are fully annotated with exceptionally detailed historical commentaries. The 33 1/3 r.p.m. records are arranged in the following categories: "Blues"--featuring 434 albums by artists including Blind Lemon Jefferson, Sonny Boy Williamson, Big Bill Broonzy, B. B. King, Muddy Waters, Joe Turner, and Jimmy Witherspoon; "Rhythm 'N' Blues"--with 74 albums by artists including The Clovers, The Coasters, The Drifters, Ray Charles, Little Richard, Chuck Berry, LaVern Baker, and Ruth Brown; "Gospel"--featuring 66 albums by artists including James Cleveland, The Dixie Hummingbirds, Edwin Hawkins Singers, Mahalia Jackson, The Soul Stirrers, The Staple Singers, and The Swan Silvertones; "Soul"--with 80 albums by artists including Curtis Mayfield, The Supremes, The Temptations, James Brown, Wilson Pickett, Otis Redding, Smokey Robinson and The Miracles, Stevie Wonder, Marvin Gaye, Aretha Franklin, Gladys Knight and The Pips, Esther Phillips, and Ike and Tina Turner; and "Reggae"--featuring 8 albums.

12. Dean Tudor and Nancy Tudor, *Contemporary Popular Music* (Littleton, Colorado: Libraries Unlimited, Inc., 1979), pp. 35-232.

The 33 1/3 r.p.m. records in this lengthy discography (see stylistic details explained in the previous entry) are presented in the following categories: "Mainstream Popular Music"--featuring 177 albums by artists including Tony Bennett, Bing Crosby, Frank Sinatra, Neil Diamond, Sarah Vaughan, Petula Clark, Patti Page, Barbara Streisand, The Fifth Dimension, and Tony Orlando and Dawn; "Instrumental Ensembles"--with 23 albums; "Novelty and Humor"--with 12 albums; "Big Bands"--with 112 albums; "Stage and Film"--featuring 170 albums; "Rockabilly"--with 18 albums by artists including Bill Haley and The Comets, Buddy Holly, Jerry Lee Lewis, Elvis Presley, Carl Perkins, and Gene Vincent; "Rock 'N' Roll"--featuring 51 albums by performers including Roy Orbison, Dion and The Belmonts, Rick Nelson, and The Shirelles; "Modern Rock 'N' Roll"--with 25 albums by artists including The Beach Boys, The Beatles, Creedence Clearwater Revival, The Four Seasons, Guess Who, Johnny Rivers, The Righteous Brothers, and Carly Simon; "Rock"--featuring 47 albums by performers including Elton John, The Rolling Stones, The Who, Chicago, Leon Russell, and The Zombies; "Blues Rock"--with 23 albums by artists including Paul Butterfield, The Yardbirds, The Animals, Led Zeppelin, Janis Joplin, and Eric Clapton; "Acid Rock"--with 14 albums by performers including The Doors, Grateful Dead, and Jefferson Airplane; "Country/Folk Rock"--featuring 21 albums by artists including The Band, The Byrds, Crosby, Stills, Nash, and Young, The Eagles, and Neil Young; "Heavy Metal (hard rock)"--with 22 albums by performers including Cream, Jimi Hendrix, Deep Purple, and Steppenwolf; and "Notable Experimentation"--featuring 28 notable discs such as The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, Jethro Tull's *Aqualung*, and The Rolling Stones' *Their Satanic Majesties Request*.

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By Peter Tamony

For a month in 1961, folk singing got its longest continuous run of headlines and news stories in the American press. This proliferation of print was set off by a complex of conditions in New York City that led to a "Folk Singers Riot in Washington Square."¹

On Sunday afternoons for about fifteen years Greenwich Village folk singers had been gathering at the usually dry fountain in Washington Square. This adornment of the park is about forty feet in diameter. During the 1950s, the circumference of the fountain increasingly attracted those interested in folk song and pleasant entertainment, as several groups could utilize the circular spread at the same time. Performers and auditors flocked in from other sections of New York such as the far-away Bronx, where, of course, there are parks. As vocalists, oralists, and listeners came and came and came, the influx alarmed straight residents of the vicinity who had traditionally sunned themselves in the square and bathed their progeny in the fountain in comparative peace and quiet. Growing toleration of non-conformists and circulation of queer, devious characters, plus the rise of the beatnik after 1957, further complicated conditions in the area, alarming the police.²

Walter Winchell, for example, columned (July 4, 1961) that an officer stopped a stroller near the Square: "Whatcha doin' here?" the law demanded. "I'm looking for someone to mug," admitted the man. "Sorry," the law apologized, "I thought you were a folk singer." An attempt by Israel Young of the Folk Lore Center to classify the folk singer vis-à-vis the beatnik and other characters, propelled a rock of protest through the window of his store.

Early in April at the suggestion of the Greenwich Village Chamber of Commerce, Newbold Morris, the Park Commissioner, issued an order banning singing and rallies in the park without a permit. An application of folk singers for a permit had been made some time previously, but had been denied. Morris's order was based on a law forbidding minstrelsy, that is, the use of musical instruments, in public parks. This statute had been written, no doubt, in the nineteenth century, to curtail the activities of mendicant musicians, wandering German bands, and other such play-for-pay performers.

Action evoked reaction. On April 9, 1961,

the police allowed folk singers to enter Washington Square en masse, after warning them not to use instruments. When accompanied singing commenced, the officers undertook to clear the fountain, suppress factional fights, and remove all elements from the park; this they accomplished by 4:00 p.m. Seven musicians were arrested.

After ejection from the park, folk singers and their sympathizers gathered on the steps of nearby Judson Memorial Church. For the next 30 days under king's ex this edifice was the sanctuary through which was funneled general protests, Defense Fund contributions, Greenwich Village Right to Sing Committee activities, and so forth. During the armistice, folk singers refused the use of the more formal amphitheater in East River Park. The State Supreme Court upheld the park commissioner. Early in May, singers were allowed to return to Washington Square. With instruments draped in black crepe, the singers vocalized an off-key "Star Spangled Banner" followed by a flat, volume-off-sharply pledge to the flag.

Modern, city convocations of folk singers got their chief impetus from the activities of Pete Seeger and Woody Guthrie after their return from a trip to the West Coast in 1941. While singing around Seattle they had been introduced to a type of gathering locally called a *hootenanny*. On their return to New York, rejoining other Almanac singers, a large house was rented. To help pay the rent the group started a series of Sunday afternoon gatherings in their diggings. Admission was charged. These events featured singing with instrumental accompaniment. After World War II, when lines of auditors seeking admission began to stretch down and around the block, the scene was moved to several halls around the city, to Town Hall, and finally to Carnegie Hall. Under four sponsorships, over seventy-five programs of folk song were presented under the "Hootenanny" title between 1941 and 1960.³

In *sing out!* for Autumn, 1955,⁴ Pete Seeger tells his story of the word *hootenanny*, and its adaptation in New York to its current meaning of a "gathering of those interested in folk song at which several singers sing folk songs," as defined in one sense in the *New World Dictionary of the American Language* (1959).

In Seattle in the summer of 1940, leaders of a group in the Democratic Party cast about for a name for the fund-raising social events they proposed to run in connection with their political activities. Such gatherings were not to be dances simply, nor dinners, but a combination of any and all types of group entertainment and activity possible. For such a new type of party a new name was needed. Several were proposed. The field of choice narrowed to *wing-ding* and *hootenanny*. The name chosen was *hootenanny*.

The first advertisement of a Hootenanny suggests the nature of the event:

1940: *Washington New Dealer* (Seattle), July 25, p. 4.

The New Dealer's Midsummer Hootenanny
You Might Even Be Surprised
* * *

Dancing Refreshments Door Prizes Uncertainty

1943: *The New World* (Seattle), July 15, p. 3.

"Hoots" will Honor Birth on July 31st.

The New World's famous Hootenannys will celebrate their third birthday. The first Hootenanny was held in July, 1940, and the affair was such a success they have been held regularly since that time. The fame of the Hootenannys quickly spread to the East Coast and in New York City Woody Guthrie and the Almanac Singers sponsor the informal entertainment, dances and get-togethers.

Note: The *Washington New Dealer* became *The New World* on January 28, 1943.

In *sing out!* Pete Seeger writes of "the New Deal political club headed by Hugh DeLacy." Emerson Hugh DeLacy was elected as a Democrat to the Seventy-Ninth Congress (1945-1946). In a letter he writes: "I rather think I favored 'wing-ding,' but I do know that the term 'hootenanny' was the suggestion of Terry and Berta Pettus who, together, got out the paper" (i.e., the *Washington New Dealer*, afterward *The New World*).

Detailing his recollection of the 'genesis of the Hootenanny in a letter, Terry Pettus writes:

It is true that I suggested Hootenanny. It came to mind as the result of the need for a designation for monthly events which would follow no particular format. I remembered that in my youth in southern Indiana the word Hootenanny was used to designate a party which just seemed to happen as against being planned.

These affairs were to be held in Polish Hall. The downstairs consisted of a large room with a bar and a small stage, plus the kitchen. The upstairs was a pretty good

dance floor. Thus, depending on "special attractions," etc., a Hootenanny could be a dance--a stage show--a concert by some visiting troubador--a beer drinking, record listening evening--or a combination of all or some of these ingredients. From this flowed the need for some all embracing designation.

Anyhow Hootenanny served us well. As I recall we would schedule them for as long as a year in advance with the flexibility to include an unexpected visitor. Some of our most popular attractions were Guthrie, Pete Seeger, Sir Lancelot and Earl Robinson. For a time a regular attraction was the "Topical Players," a group made up of members of the Seattle Repertory Playhouse and students at the U. of W. drama school ... We also used metal checks, stamped in the denomination of "ONE HOOT" which the customers bought and used to pay for food and drink. There must be a lot of these floating around the country.

By 1946 the New York Hootenannys were pretty widely known. *Time-Life-Fortune*, ever at the pulse for the whole truth, researched, got from Woody Guthrie a statement that Hootenannys were so called because of the vocal prowess of "Hootin' Annie," a logging camp female who could outcaterwaul all at camp sing-songs.⁵ Woodrow Wilson Guthrie's tongue-in-cheek etymology, it is hoped, will not diminish his memory as a singer-composer.

Actually, *hootenanny* had been an Americanism with a variety of denotations for several decades. It may be termed an Indefinite American Word and is of the type of *whatyoumaycallit* and *whatsis*, *thingamajig* and *thingumbob*, *doodad* and *dingus*, *gadget* and *gimmick*, and the World War II *gizmo* of the Navy and Marines. In *American Speech*⁶ Louise Pound detailed a wide spectrum of such words in colloquial usage. Included are two *hootenannie* spellings, and other entries closely related in sound and sense. Such seemingly whimsical substitutes for names of things are phonetic and etymological problems with psychological and old cultural undertones.

Four or five decades ago *hootenanny* bore general and special meaning which varied throughout the country. Universally, it indicated any small object the name of which was not familiar, or in immediate recall of a speaker. Specifically, it named a small device which held a cross-cut saw in the woods of the Pacific Northwest, but an old dilapidated automobile--a jalopy--in Oklahoma. It was an elegant substitute for *privy*, and a euphemism when used in the phrase, "Get off your old hootenanny."

In the Mid-West it denominated an impromptu party, as Terry Pettus and others have said.

To an Oklahoma grandmother it indicated a "kitchen sweat," the most informal of parties; to a Texan it was a spur-of-the-moment ruckus. In Ohio, however, it is associated with periodic events such as apple butter making and slaughtering—the gaiety connected with all-day, large farm or communal enterprises.⁷

Prior to extension to its current meaning among folk singers (which *Webster's Third New International Dictionary* [1961] wretchedly defines "an informal party usually featuring folk dancing and group singing" [def. 2]), *hootenanny* does not appear too often in print. Until about the turn of the century many colloquialisms, apparently, were considered non-literary localisms or nonce usages not worth recording. However, some delin-eation of *hootenanny* may be made.

In American English prior to 1840 *hooter* meant tiny, small, of no considerable worth. This usage is reflected in "I don't give a hooter (apocopated *hoot*)," and "It's not worth a hoot." *Hooter* is thought to be an enunciation of the name of the Greek letter I--iota--the smallest of the Greek letters. But a caveat has been entered in behalf of Scottish *haet* or *hate*.

In print, *hootenanny* appears in several forms and variants: *hootenanny*, *hootnanny*, *hoop-nanny*, *hoot(e)naddy*, *hoopendaddy*.⁸

Elements of these words, of course, go back to earliest English usage. *Hoopnanny*, an exclamation, bears the rousing, party quality of "whooping it up," "whooping, hollering and hooting," and so on to modern "whoopee." *Hoot* appears fre-

quently and indicates the wide utilization of such elements: *gallihootin'*, *scallyhootin'*, *sky-hooting*, *skyhoodlin'*.

Such confections reflect last-century America's burlesques of long words, of Latin-derived verbiage of the legal and medical professions, and the wide-open expansiveness of the West and tall talk.

Hootenanny is a funny, arresting word. Two factors that may have led to its usage as a common colloquialism may be considered. In its general indefinite sense, it may be an elliptical form out of sentences such as "I don't give a hoot and any thing else," or "I don't give a hoot or (er) any other damn thing." If such a reduction was in process, it may have been stabilized through association with a riddle reported from West Virginia and Texas: "If an owl and a goat got married and had a child, what would you call it?" Ans. "A hootnanny."

However and under what circumstances it was formed, *hootenanny* was extended in meaning, as herein detailed, to denominate a type of social gathering and entertainment which has become popular nationally in the past two decades. Curiously, *wing-ding*, its competition for a name for the prototype of such events, has not been lost to this field. Reporting a student-run festival of folk music at the University of Chicago in the *New York Times* (February 12, 1961, p. iix/1), Robert Shelton writes: "The key words ... hootenannies (certain people picked to sing) and wing-dings (everybody picks and sings)."

--San Francisco

* Reprinted from *Western Folklore*, Volume 22, 1963; pp 165-170.

NOTES

1. *New York Times*, April 10, 1961, p. 1. The controversy which ensued, involving folk singers and their allies, the public and merchants, police and officialdom, was widely reported. Examples of coverage and pictures: *ibid.*, April 17, 1961, p. 21; May 8, 1961, p. 1. Also: *Time*, April 21, 1961, p. 69; *San Francisco Chronicle*, April 10, 1961, p. 6; April 16, 1961, TW p. 9; May 8, 1961, p. 26.
2. Ned Polsky, "The Village Beat Scene: Summer, 1960," *Dissent*, VIII, No. 3 (1961), 339-359.
3. "Hootenanny at Carnegie Hall," Album Notes, Folkways Records Album FN 2512 (1960).
4. "How 'Hootenanny' Came to Be," Vol. 5, No. 4, p. 32. Reprinted in facsimile: Album Notes, Folkways Records Album FN 2511 (1959), "Hootenanny Tonight."
5. *Time*, April 15, 1946, p. 71; *Fortune*, November, 1946, p. 184.
6. VI, No. 5 (April, 1931), 257-259.
7. In *sing out!* Pete Seeger includes an aside: "Nor has the term anything to do with a French custom of shooing a bride and groom out into the fields the night before a wedding. (Two French students at Cornell were once deeply shocked to hear that a hootenanny was to be held on campus)"

If the foregoing could be related to any French word or French custom, the spread of *hootenanny* in the Mid-West might possibly be correlated with French exploration, trading and settlement of parts of that area. The observation suggests vistas of fertility rites, shivarees-in-reverse, etcetera, that do not seem to be inherent in any of the types of "parties" reported in the Mid-West. If the students were German, however, one might postulate *Hutte* (hut), with *nanni* (no, not): "not in the house," dredged up from Old French.

In the Soviet sector of Berlin, Wayland Hand photographed in April, 1961, a placard (in English translation): Central House of German-Soviet Friendship--Berlin--Unter Den Linden--Tuesday--April 11, 1961--6 P.M.--Marble Hall--"Hootenanny"--A Party for Our Youth.

8. Louise Pound, *op. cit.* D. L. Bolinger, "The Living Language," *Words* (Los Angeles), III, No. 6 (1937), 134; IV, No. 1 (1938), 12. Harold Wentworth, *American Dialect Dictionary* (New York, 1944).

LETTERS

To the Editor:

Regarding Archie Green's discussion of the origin of the term "string band" (*JEMFO* No. 56), he states that the two 1925 record labels reproduced are the earliest known usages of the term.

As Mr. Green suggests, earlier usages have appeared in local newspapers and broadsides. I can give two instances, and I am sure readers can possibly offer others.

In a recent issue of *The Devil's Box* (Vol. 14, No. 2, June 1980), I reprinted newspaper accounts of the early days of the Atlanta Fiddlers Convention and offered a sketchy history of that organization. One of the accounts I did not reprint is one from the *Atlanta Journal* of Jan. 23, 1916, which includes the following paragraph:

The Lick Skillet string band, with the bull fiddle as its center, will again be on hand to give selections between the solos of the contestants and to play for the free-for-all dances that invariably break up the contest as midnight approaches.

While this paragraph uses the term *string band*, it seems apparent that in the context of the convention, the grouping of several instruments this way was somewhat of a novelty. Devotees of old-time music, also, will see in the title of the band a very possible source for the name of the later recording band, The Skillet Lickers.

An even earlier use occurs in an old poster advertising a fiddling contest at Gallatin, Tennessee on October 20, 1899, in which the term "string band contest" is prominently displayed. Another old source from middle Tennessee describes a "Port Royal String Band" from the 1890s. Perhaps Tennesseans were more apt to group together in bands than their Georgia counterparts. By the way, one of the bands participating in the Gallatin contest was that of Dr. Humphrey Bate, later of Grand Ole Opry and recording fame, and the first old time string band to broadcast over Nashville radio.

Charles Wolfe
Middle Tennessee State Univ.
Murfreesboro, Tennessee

To the Editor:

Roscoe Holcomb, the great Kentucky singer is in a nursing home in Hazard, Kentucky due to workplace and tobacco-caused lung problems. He would like to hear from his friends and fans who have enjoyed his heartfelt, intense singing and playing over the past twenty years. You can write to him at:

Hazard Nursing Home
Airport Gardens
Hazard, KY 41701

Mike Seeger

BOOK REVIEWS

All the Years of American Popular Music, by David Ewen (Englewood Cliffs, N.J.: Prentice-Hall, 1977), xviii + 850 pp.; \$19.95.

Any sizeable collection of books on music history is certain to hold a few titles by David Ewan. He has been writing on the subject for nearly a half-century and has written some eighty books in that time--treating both classical and popular music with equal facility. This, then, is hardly his first panoramic overview of pop music. *Panorama of American Popular Music* (1957), *History of Popular Music* (1961), and *The Life and Death of Tin Pan Alley* (1964) cover much of the ground treated in this study--and anyone familiar with one or more of these works will recognize paragraphs and sentences lifted--not quite verbatim--and put to good use in this, his most recent, and by far longest, book.

One could well expect a great deal of ground to be covered in such a sizeable volume, and Ewan does not let the reader down on that score. The first chapter deals with music of 1620-1865, and the last, with the decline and fall of the Hollywood Empire through the 1960s and into the early 1970s. In between he turns from folk music to minstrelsy, operetta, jazz, musical comedy, radio and phonograph, dance bands, hillbilly music, movies, blues, rhythm and blues, rock, country and western, and soul. More than most other writers on the history of popular music, Ewan seems equally comfortable with the music of the nineteenth century and that of the post-World War II era.

Unfortunately, what could have been a first rate reference work is marred by minor errors of fact, inconsistencies, misleading statements, and irrelevancies, not to mention a lack of integration that frequently plunges the reader in the midst of one topic to abandon him there while the author leaps on to another. Among the former are: referring to the person credited with the music to "Hail to the Chief" as both James and John Sanderson in the same paragraph (p. 19); stating that the banjo had five strings before it had four (24); giving 1818 (when he was only 10 years old) as the year Thomas Rice saw the slave dance that later became "Jump Jim Crow" (24); identifying Alan Lomax, John Jacob Niles and Carl Sandburg as on the original board of Bascom Lunsford's American Folk Festival (30); stating that Billy Whitlock played tambourine in the Virginia Minstrels when he played banjo (37); accepting Burl Ives' statement that he changed the words of "De Blue Tail Fly" from "give me cracked corn" to "Jimmy crack corn," when the original 1846 words were actually "Jim crack corn" (38); misspelling Seba Smith's first name as "Sheba" (64); claiming that David Graves George's authorship of the words to "Wreck of the Old 97" "is now generally recognized" (95); tracing the tune, rather than story line, of "Streets of Laredo" to the British "Unfortunate Rake" (96); giving the author of *Cowboy Songs* as Alan rather than John Lomax (96); identifying "Boll Weevil" as a work song (98); giving the title of "Reuben and Rachel" as "Reuben and Cynthia" (102); stating that the word "jazz" was coined in Chicago in 1914 when it had already appeared in print in San Francisco in 1913 (131); repeating the unverified rumor that May Irwin and Lottie Gilson made cylinder recordings in 1897 (279); giving June 4, not the 14th, as Fiddlin' John Carson's first recording date (306); asserting that "Rock Island Line" was first recorded by Leadbelly when his was preceded by earlier field recordings (539); misspelling Joe Hickerson's first name (483); and alternately identifying the same person as Chet Atkins and Chet Atkinson (659).

In addition, numerous statements are at the very least misleading, if not literally untrue. To write that Jimmy Driftwood wrote new words for the tune "8th of January" implies that there were old words (p. 21); the discussion of the authorship of "Tom Dooley" leaves the reader with the impression that the author believes Dave Guard not Frank Proffitt, wrote the words (99); it is true that Jimmie Rodgers "married in 1920 and had two daughters" but misleading, since one of those daughters was from a previous marriage.

Equally annoying is the tendency to single out unimportant performers, songs, or facts which, while not incorrect, are not very useful. These include citing Cecil Sharp's *American-English Folk Songs* and *Folk Songs of English Origin* as "monumental collections," which they certainly were not furthermore, the first of these was simply an earlier edition of the first part of the second (p. 29). The statement that "Victor, Columbia, and Brunswick were the main recording companies "between 1930 and 1934" needs a paragraph on corporate histories (not, really, out of place in a book such as Ewan's)

to straighten out; suffice it to note here that there was no entity called Columbia during most of that period (p. 283). The discussion on early recordings refers to cylindrical disks--meaning cylinders, but introducing unnecessary confusion (p. 278). The Carter and Ritchie Families are singled out as important singing families in country and western music; who are the Ritchies? (p. 62). Classifying the open fifths intervals in early folk tunes as "unorthodox" as not nearly so useful as would be a few sentences on the survival of early modal music in Anglo-American folksong--or at least a statement that the unorthodoxy was the result of an archaic survival rather than an unconventional line of development (p. 31).

Most of my complaints in the above paragraphs admittedly are drawn from discussions of folk and country music. But if errors are so frequent in the few pages devoted to these subjects, how can we be confident that there are not also errors in other, more "mainstream" subjects?

Furthermore, I was disappointed to find the book more a collection of unrelated essays than a carefully constructed, unified whole. Chapter 41: "Nashville Alley--And Country Sounds Elsewhere," contains nice comments on Roy Clark, Bobbie Gentry, Charlie Rich, Charley Pride, John Prine, Olivia Newton-John, and several others, but there is no integration. Has the chapter ended because the author has run out of biographies? Or because the publisher has run out of space? Did a typewriter drop out a paragraph? There is no way of telling.

Finally, it is dismaying to pick up a book of this size and scope and find no references or bibliography. Other books, and writers, are occasionally quoted or alluded to, but there are no formal citations. Of course, this book was not meant to be a scholarly study, but there are unobtrusive ways of providing interested readers with clues to further reading without making the tone of the work too ponderous for the popular market.

I have read several of Ewan's other books and learned a great deal from them. This one also has a great deal to offer; nevertheless, I wish parts of it had been written with more care.



Read 'Em and Weep: The Songs You Forgot to Remember, by Sigmund Spaeth (New York: Da Capo Press, 1979). xiv + 267 pp., \$19.50.

Weep Some More, My Lady, by Sigmund Spaeth (New York: Da Capo Press, 1980). xv + 268 pp., 36 illust., \$19.50.

Sigmund Spaeth has long been recognized as pre-eminent among popular music historians, at least for the period up to World War II. These two collections--early works written, respectively in 1926 and 1927--are attempts to gather together (with some historical commentary) two collections of old time pop favorites from the 19th century. These collections are particularly important to students of American folk music, because so many of the songs Spaeth prints entered oral tradition in the rural southeast and elsewhere. Spaeth's comments are almost invariably informative, though occasionally somewhat patronizing--particularly in the earlier of the two collections. (In his original introductions, Spaeth noted that originally he approached the material with tongue in cheek, but soon found that many of his readers still took the material with more fondness than scoffing.) In 1945, a second edition of *Read 'Em and Weep* was published with a few minor changes. The present publication is a reprint of the first edition. It would have been a bit more useful to have reprinted the revised edition. Nevertheless, the two volumes are both entertaining and useful, and Da Capo has done us a service by making them available again.



British Music Hall on Record, by Brian Rust (Harrow, Middlesex, England: General Gramophone Publ., Ltd., 1979). 301 pp., £11.

Brian Rust has earned distinction as the dean of popular music discographers--though his last volumes have brought down upon his head not inconsiderable adverse criticism (see, for example, Barret Hansen's review of Rust's *American Record Label Book* in *JEMFQ* #55, p. 185). The principal problem in any reference work of such a nature seems to be in the author's criteria for inclusion or exclusion. In a book such as the one at hand, this could mean (1) omission of certain blocks of an artist's recordings--in particular, the early ones; and (2) omission of an artist's entire works from the listing because the author's subjective evaluation did not find him or her appropriate to the subject of the volume. I am not sufficiently familiar with this genre on disc to be able to spot important omissions; however, I did note that of the thirty or so artists on EMI's reissue, *On the Halls* (SHB 43), six were not included in this volume. Also, some music hall artists listed in Rust's earlier work, *The Complete Entertainment Discography* (Arlington House, 1973), are not included in the present discography. On the other hand, for several of those artists who are included in both books, the discographies in this more recent volume have details not included in the earlier one.



Cecil Sharp, by A. H. Fox Strangways, in collaboration with Maud Karpeles (New York: Da Capo Press, 1980). xii + 233 pp., 19 illus.; \$19.50.

In 1931, about seven years after the death of the English folk musicologist, Cecil Sharp, his colleague of many years, Miss Maud Karpeles fell to talking about him with another folksong scholar, Arthur H. Fox Strangways, confessing to him her fear that she might never be able to put to paper her recollections of the great collector. Fox Strangways proposed that they collaborate on a biography, and two years later the present work was first published (London, Oxford University Press). It has been out of print for many years; which was unfortunate, as it is such a warm and instructive portrait of one of the most important figures in the field of Anglo-American folksong for the past century.

The volume is arranged chronologically, with Sharp's childhood and then early manhood at Cambridge (1859-1891) receiving one brief chapter's treatment. Almost all of the remaining fifteen chapters concentrate on his work in the area of folk song and dance. The fourth chapter, "Folk-song Collecting," is filled with delightful anecdotes from Sharp's early collecting experiences, revealing his methods and procedures--which evidently owed a good deal of their success to his ability to establish warm rapport with his informants. Students of American folk music will be particularly interested in the 12th and 13th chapters, written by Maud Karpeles, recounting their adventures in the Appalachian mountains in 1916-18.

The volume concludes with a summary chapter, a page of commentary on Sharp's folksong accompaniments (arrangements) by R. Vaughan Williams; a bibliography of Sharp's publications; and a collection of photographs of Sharp and some of his informants.



The Sacred Harp: A Tradition and Its Music, by Buell E. Cobb, Jr. (Athens: University of Georgia Press, 1978), ix + 245 pp.

Each year there are some six hundred traditional Sacred Harp singings throughout the Deep South, using a variety of shaped note singing books that have been compiled and revised over and over ever since the first publication in 1844 of the first edition of B. F. White's *The Sacred Harp*. In this study, Cobb discusses the tradition as it still thrives, the background and early history of the tradition, the successive revisions of the several books and their musical significances, the singing conventions, and the future outlook for the survival of the tradition. The book includes a listing of the dates and locations of some 600 conventions; facsimile reproductions of forty-one selections from the original songbook; and index and selected bibliography.



Ballad Studies, edited by E. B. Lyle (Totowa, N.J.: Rowman and Littlefield, 1976), 212 pp.; \$8.50.

This volume was originally published by D. S. Brewer Ltd., Cambridge, England, for The Folklore Society in their Mistletoe Series. The book includes eight essays, all but one of which were previously published between 1964 and 1967. In the first essay, "Popular Ballad and Medieval Romance," Holger Olof Nygard reexamines the relationship between ballad and medieval romance, discussing the opinions of earlier scholars. He concludes that "The confluence of ballad and romance traditions in the later Middle Ages still poses a fascinating question admitting of no ready solution." In other words, he is unlikely to conclude that one narrative form was invariably an offshoot of the other. Rather, he suggests that each case be treated individually for a more fruitful approach. The next four essays deal with individual cases: E. B. Lyle's "The Wee Wee Man and Als Y Yod on ay Mounday;" David Buchan's "History and Harlaw;" Alan Bruford's "The Grey Selkie;" and Hugh Shield's "The Grey Cock: Dawn Song or Revenant Ballad?" Lyle's article discusses Child Ballad No. 38 and its relation to a Northumbrian poem of the early fourteenth century; Buchan's, the historical basis of Child No. 163. He concludes, unlike Child and other early ballad scholars, that the ballad preserves a good deal of historical detail, in some cases being perhaps the only source for some facts. Shields' discussion of Child No. 248 raises the question whether the ballad is to be regarded as a night visit story ('aube' or 'alba'--a secret encounter between two flesh-and-blood lovers) or a revenant story--the visit to a mortal by the ghost of her deceased lover, and decides in favor of the former. Gardner-Medwin's paper, the one in the collection not previously published, examines the ballad repertoire of Miss Margaret Reburn, an Irish born woman living in Iowa at the time (1881) that she responded to a printed notice from Prof. Child soliciting old ballads that people had learned not from printed sources. Child was not terribly excited with the examples that Miss Reburn sent him, regarding most of them as having come from print, but the evidence is stirred about afresh in this paper and the decision seems not so clear-cut. Gower's paper is a survey of Scottish balladry in America. He presents a list of Scottish ballads from the Child canon that have been collected in America, discussing briefly his criteria for inclusion, finding thirty-three that meet those criteria. In the concluding essay, Sinclair discusses what happens when he conducts a classroom experiment in oral transmission of a traditional ballad, with some interesting results and conclusions.

Ballad scholarship does not command the same unquestioned respect among folklorists that it did four or five decades ago; many of the newer generation of folklore scholars have gone after different game, evidencing a decided disinterest in such studies as are gathered here. This is not to suggest that the scholarship itself is in any way inferior; simply that the audience is probably smaller. The collection will inevitably be compared to its predecessor of fifteen years earlier, *The Critics and The Ballad* (Southern Illinois University Press, 1961), edited by MacEdward Leach and Tristram P. Coffin. That volume gathered together fifteen articles by distinguished scholars originally published between 1897 and 1957. Its essays tackled much broader issues in ballad scholarship. Broad generalities certainly have their place, but frequently it becomes more useful to focus on individual ballads for intensive scrutiny. Perhaps after a large number of penetrating case studies, such as the four included in the present volume, the time will again be ripe for some of the more general discussions.



BIBLIOGRAPHIC NOTES

The Kennedy Corridos: A Study of the Ballads of a Mexican American Hero, by Dan William Dickey (Austin: Center for Mexican American Studies, University of Texas, 1978). Mexican American Monographs, No. 4. 127 pp., paperback. After some brief introductory chapters on the history, development, and various recordings of the corridos, Dickey focuses on corridos dealing with the assassination of John F. Kennedy in 1963, presenting texts and discussion of some two dozen examples.



The Iron Man: English Occupational Songs, edited by Michael Dawney (London: Galliard, published in association with the Leeds University Institute of Dialect and Folk-Life Studies and the English Folk Dance and Song Society by Stainer & Bell Ltd., 1974). 44 pp., papercovers. A selection of songs and ballads tape-recorded from various singers by field workers of the Institute of Dialect and Folk Life Studies between 1961 and 1970 throughout England. Includes text/tune transcriptions, identification of singer and collector and recording date and place, and brief comments on the song and its background, where known.

RECORD REVIEWS

Rock Music (Opus Musicum OM 225/27; published by Arno Volk Verlag Hans Gerig KG, Cologne, West Germany); edited by Tibor Kneif. Three discs with 37 selections recorded between 1955 and 1977: Bill Haley and His Comets, "Rock Around the Clock;" Little Richard, "Good Golly, Miss Molly;" Chuck Berry, "Johnny B. Goode;" Jerry Lee Lewis, "Whole Lotta Shakin' Going On;" The Platters, "Only You;" The Drifters, "Sweets For My Sweet;" Buddy Holly, "Love's Made a Fool of You;" The Everly Brothers, "Wake Up, Little Susie;" The Searchers, "Needles and Pins;" The Escorts, "Dizzy Miss Lizzy;" The Animals, "We've Gotta Get Out of This Place;" John Mayall, "Accidental Suicide;" Donovan, "Universal Soldier;" The Kinks, "Dedicated Follower of Fashion;" Small Faces, "Itchycoo Park;" Pink Floyd, "Corporal Clegg;" The Move, "Fire Brigade;" Family, "Hey, Mr. Policeman;" Jimi Hendrix, "Foxy Lady;" The Beach Boys, "Fun Fun Fun;" The Byrds, "Mr. Tambourine Man;" The Grateful Dead, "The Golden Road;" The Fugs, "Turn On, Tune In, Drop Out;" The Doors, "The Crystal Ship;" The Mothers of Invention, "Oh No/The Orange County Lumber Truck;" The Bee Gees, "Massachusetts;" Led Zeppelin, "Communication Break-down;" The Who, "I Can See for Miles;" Sandy Denny, "Late November;" Crazy Horse, "Beggars' Day;" Focus, "Janis;" Emerson, Lake & Palmer, "The Barbarian;" 10cc, "People in Love;" Van Dyke Parks, "Canon in D;" Frank Zappa, "Disco Boy;" ABBA, "Mamma Mia;" Pekka Pohjola, "False Start." Boxed set with 14-page brochure (translated into English) of Historical-Analytical Commentary by Kneif (1978).

Opus Musicum has been issuing a series of 3-disc boxed sets (also available in cassette format) devoted to different aspects of music, mostly classical; only two sets advertised to date pertain to vernacular music--that at hand and a Jazz set. Kneif's selections move from the selection that is considered by some to be the first rock'n'roll record to a recent Finnish disc that demonstrates the internationalization of rock music. Some important artists are omitted--the Beatles, the Rolling Stones, and Elvis Presley, among them--partly because of their ready availability elsewhere, but also (Kneif implies) because of problems with obtaining permissions for reissues. Nevertheless, the selection here is good, with many important recordings included--unlike most of the recent historical rock surveys that have been produced by companies, each relying on their own vaults for sometimes significant but often obscure archival material.

Kneif outlines his own approach in the annotations in his general introduction: "Since the contemporary context is of greater importance than purely musical considerations when discussing the earliest pieces in the selection, the commentary at this point consists accordingly of historical details... As rock music becomes more complex structurally--from the mid-1960s onwards--the commentary concentrates more on the musical features of each piece." Kneif is aware, however, of the importance of rock records as social commentary and does not fail to draw the listener's attention to the relevant aspects of the historical milieu. (These imported boxed sets are available from Theodore Front, 155 N. San Vicente Blvd., Beverly Hills, CA 90211.)



William Harris, Blind Joe Reynolds, Skip James: *Delta Blues Heavy Hitters, 1927-1931* (Herwin 214). Reissue of 15 blues songs originally recorded 1927-31. Selections: William Harris, "I'm Leavin' Town," "Early Mornin' Blues," "Hot Time Blues," "Kitchen Range Blues," "Bull Frog Blues," "Keep Your Man Out of Birmingham," "Electric Chair Blues," "Kansas City Blues;" Blind Joe Reynolds, "Married Man Blues," "Third Street Woman Blues," "Outside Woman Blues," "Nehi Blues;" Skip James, "Yola My Blues Away," "Illinois Blues," "Devil Got My Woman." Produced by Bernard Klatzko; back jacket liner notes by Steve Calt.

This album features three of the strongest Mississippi Delta bluesmen of the 1920s; but in spite of their talents, they were evidently not very good sellers for their respective record companies (Gennett and its subsidiary labels, Paramount, and Victor); some of the discs have proved extremely hard to find. Harris' "Kansas City Blues" on Gennett 6707 and Supertone 9428 has turned up on only two copies, of which this is reportedly the better one, and it is barely listenable at that; "Electric Chair Blues" is in comparably poor condition. Apart from the understandably poor condition of

these very rare items, the technical quality of the recordings range from fair to very good, enhanced wherever possible by Nick Perls' characteristically first-rate remastering. There are some excellent items here--I was particularly drawn to Harris' "I'm Leavin' Town" and "Bull Frog Blues"--largely the lyrics of "Mama Don't Allow" to the tune of "Salty Dog Blues." Nevertheless, most casual blues reissue purchasers may decide to pass this one by since all but three or four (if that many) of the cuts have been reissued previously--albeit without the benefit of Calt's informative musicological commentary.



Roots of Rock (Yazoo 1063). Reissue of 14 blues songs originally recorded between 1927 and 1937. Selections: Kansas Joe & Memphis Minnie, "When the Levee Breaks;" Charley Patton, "A Spoonful Blues;" Bukka White, "Shake 'Em On Down;" Skip James, "I'm So Glad;" Bo Carter, "Corrina Corrina;" Blind Blake, "Diddie Wa Diddie," "That Will Never Happen No More;" Blind Willie McTell, "Statesboro Blues;" Henry Thomas, "Bull Doze Blues;" Tommy Johnson, "Big Road Blues;" Hambone Willie Newbern, "Roll and Tumble Blues;" Blind Joe Reynolds, "Outside Woman Blues;" Robert Wilkins, "That's No Way to Get Along;" Cannon's Jug Stompers, "Walk Right In." Back jacket liner notes by Steve Calt; produced by Nick Perls.

This is not an album that traces the musical or historical roots of rock music; thus, to some purchasers the title may be a little misleading. What it is is an excellent sampling of vintage recordings of blues songs that were picked up and recorded by rock or folk or folk-rock performers of the 1960s and '70s. In this sense, it is a fascinating cross-section of blues influences on a generation of musicians (mostly city-bred and white) who sought out the musical legacy of a by-gone era and attempted to make it their own music. Musically the album is exceptionally strong--which, after all, is why these selections were re-created by a more recent generation. Steve Calt's perceptive notes dwell heavily on musical aspects which help to isolate traits that give the performers and their performances their characteristic sounds, and also remind us which rock musicians borrowed the selections for later interpretations. Almost all the selections have been reissued previously, but the album is highly recommended nevertheless.



RECORDS BRIEFLY NOTED

In recent years there has been an outpouring of reissue albums of British folk- and folk-derived music originally recorded commercially before World War II--an activity that has been abetted by the recent renaissance of interest in Irish music in the United States. Space does not permit an individual review for each of these albums; consequently I can do not much more than note their existence here in order to alert readers to what is now available.

Michael Coleman has been regarded by many cognoscenti as the premier Irish Sligo fiddler. Born in 1891, he came to America and settled in New York in about 1920, where he made numerous recordings in the next two or so decades. *The Classic Recordings of Michael Coleman* (Shanachie 33006) includes fourteen recordings, mostly made in the late 1920s and early 1930s, but also three private recordings from the 1940s. *The Legacy of Michael Coleman* (Shanachie 33002) includes twelve commercially recorded pieces. An earlier but now out-of-print Coleman reissue, *Irish Jigs and Reels* (Ace of Hearts AH 56) included a dozen selections recorded for Decca in the 1930s. Coleman can also be heard on *The Wheels of the World* (Morning Star 45001), a sampler subtitled *Classics of Irish Traditional Music*, featuring Patrick J. Touhey, James Morrison, Tom Ennis, Packie Dolan, Mullaney & Stack, Liam Walsh, James Swift, Cashin & Doyle, and Coleman. The recordings are all by traditional Irish fiddlers who migrated to America and were recorded here. Jacket notes by Barry O'Neill give biographical sketches for all the musicians. Another great Irish-American fiddler is featured on Paddy Kiloran's *Back in Town* (Shanachie 33003), fourteen selections made in the 1930s.



Topic Records of London has also inaugurated a series of *Classic Recordings of Irish Traditional Music in America*. At hand are John McGettigan and His Irish Minstrels (Topic 12T367); The Flanagan Brothers: *An Irish Delight* (Topic 12T365); and Hugh Gillespie (Topic 12T364). The first features

vocals by McGettigan with accompaniment on fiddles, pianos, banjos, accordions, and guitars; the second, vocal duets with banjo and accordion accompaniment; the third, fiddle solos with guitar accompaniment; the first two albums, issued in 1979, include jacket liner notes by Mick Moloney. The Gillespie album has notes by Tony Engle and Tony Russell. Leader Records of London, in their *Masters of Irish Music Series*, has issued a fine album featuring John J. Kimmel--an American-born accordionist of German descent who became one of the finest practitioners of Irish music on accordion to be recorded in America. Kimmel's recording career began quite early--1902 or 1904--and ended in 1929. This album, *Early Recordings of Irish Traditional Music* (LED 2060), includes fifteen cuts made between 1907 and 1929. The album was produced in 1977 by Reg Hall, whose notes include commentary on the selections heard as well as a nearly complete Kimmel discography. (Omitted are at least two 1929 recordings for Columbia--both probably unissued; and some recordings issued on several labels in the early 1920s, including Banner and Emerson.)



Scots fiddlers have not been overlooked in the enthusiasm of this reissue activity. About five years ago Topic issued two albums of the music of J. Scott Skinner. One of the first traditional fiddlers to make records, his earliest were recorded in Glasgow in 1899 at the age of 56. J. Scott Skinner: *The Strathspey King* (Topic 12T280) includes 14 selections made between 1905 and 1922, the latter his final recording session. Angus Chisholm, a Cape Breton fiddler of Scottish extraction, is featured on *The Early Recordings of Angus Chisholm* (Shanachie 14001), a dozen selections of unidentified vintage. Three fiddling brothers, William, James, and George Cameron are heard on *The Cameron Men* (Topic 12T321), an album of fiddle solos and trios originally recorded by English Decca in the 1930s. Biographical information is given on the jacket liner and a two-page insert.



A considerably different sort of music is heard on *Ideal Music* (Topic 12T319), featuring Bob Smith's Ideal Band, an unusual group whose repertoire oscillated between traditional country dance music and contemporary pop material. The recordings were originally made in London and Edinburgh in 1930-34. Biographical and discographic information are given by Tony Russell and Tony Engle on the back jacket and a two-page insert.

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- LP 102: *THE SONS OF THE PIONEERS*. 20 musical selections taken from electrical transcription discs made in 1940 and not previously released for commercial sale. Accompanying booklet contains an encapsulated history of the Sons of the Pioneers and annotations on each song. 16pp.
- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLELING: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCTELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.

We would also like to remind you that the Sons of the Pioneers double album is still available. *LUCKY U RANCH RADIO BROADCASTS 1951-1953* consists of portions of the Pioneers' 1950-1953 Lucky U Ranch radio broadcasts and features the trio of Lloyd Perryman, Ken Curtis and Tommy Doss, backed by the Farr Brothers, Hugh and Karl, and accordionist Frankie Messina. The cost of this two-record set is \$9.95.

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9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, 26 (1967).
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11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Ethnomusicology*, 12 (1968).
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15. "Railroad Folksongs on Record: A Survey," by Norm Cohen. From *New York Folklore Quarterly*, 26 (1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, 83 (1970).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical-Public-Domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium* (Number Nineteen) (New York: Columbia Univ. Press, 1971).
28. "The Repertory and Style of a Country Singer: Johnny Cash," by Frederick E. Danker. From *Journal of American Folklore*, 85 (1972).
29. "Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. From *The Sounds of Social Change* (Chicago: Rand McNally & Co., 1972).
30. "Robert W. Gordon and the Second Wreck of 'Old 97,'" by Norm Cohen. From *Journal of American Folklore*, 87 (1974).
32. "Southern American Folk Fiddle Styles," by Linda Burman-Hall. From *Ethnomusicology*, 19 (1975).
33. "The Folk Banjo: A Documentary History," by Dena J. Epstein. From *Ethnomusicology*, 19 (1975).
34. "Single-Industry Firm to Conglomerate Synergistics: Alternative Strategies for Selling Insurance and Country Music," a study of the impact of National Life and Accident Insurance Co. on the Grand Ole Opry, by Richard A. Peterson. From *Growing Metropolis: Aspects of Development in Nashville* (Vanderbilt University Press, 1975).

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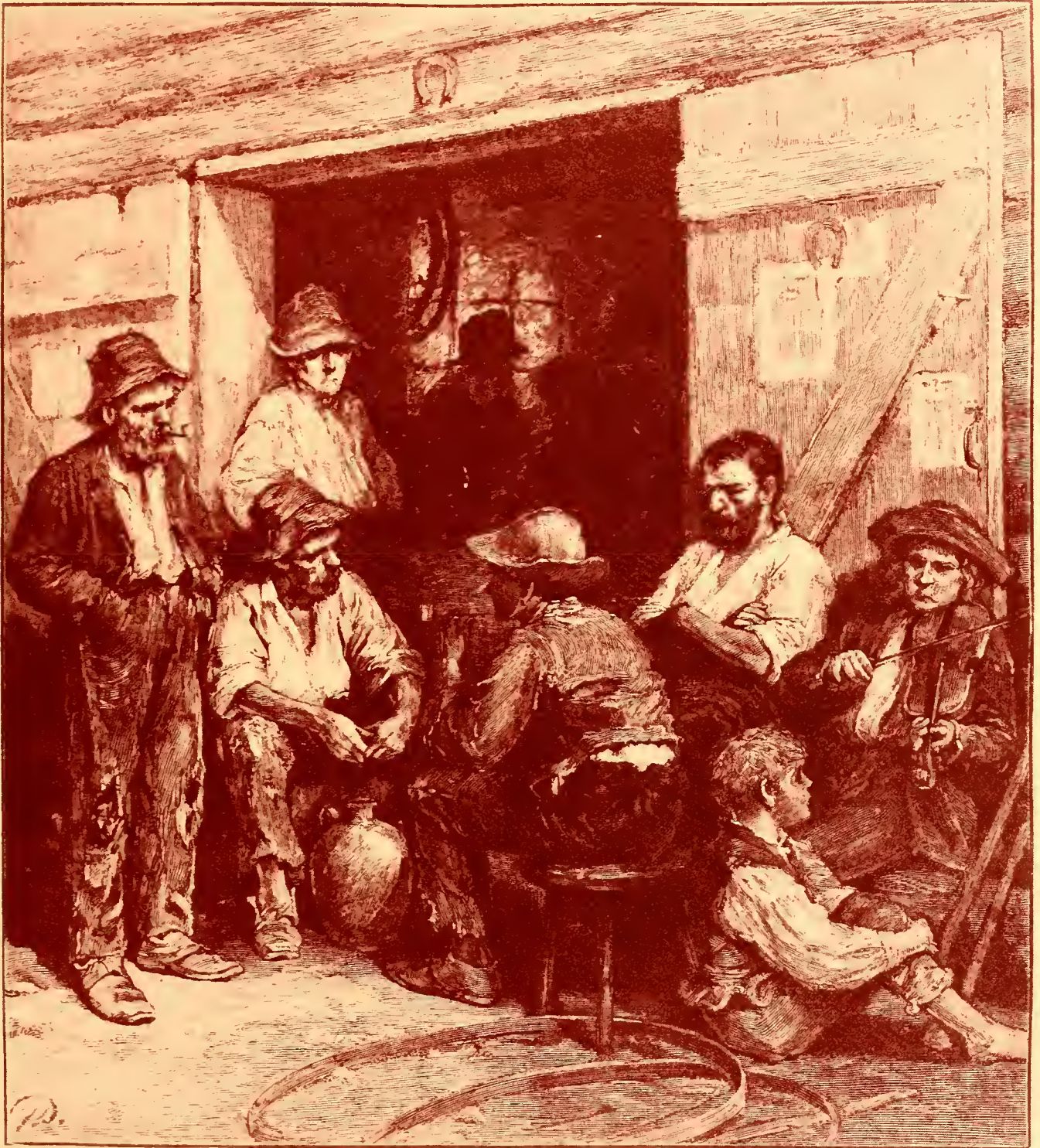
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THE JEMF

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The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as *cowboy, western, country & western, old time, hillbilly, bluegrass, mountain, country, cajun, sacred, gospel, race, blues, rhythm and blues, soul, and folk rock*.

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compiling, publishing and distributing bibliographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

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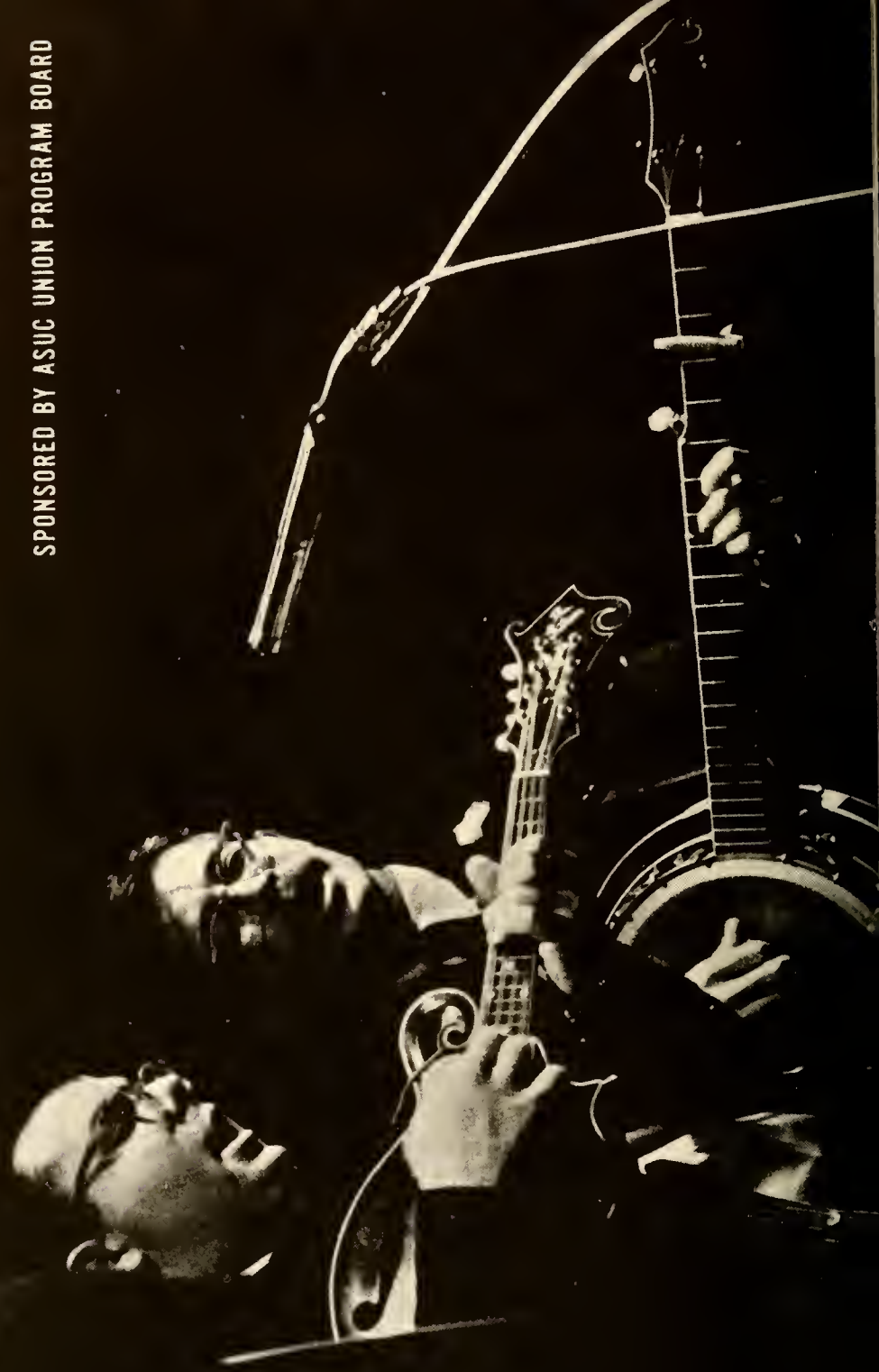
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SAN FRANCISCO BAY AREA BLUEGRASS AND BLUEGRASS MUSICIANS:

A STUDY IN REGIONAL CHARACTERISTICS

By Scott Hambly

In the past, lay-writers, students, and scholars of bluegrass music have been preoccupied primarily with performers, and this is altogether warranted. These studies have tended to be (in descending order of approximate frequency): biographical and historical,¹ of festivals and performances (not including the considerable space devoted to reviews of all kinds),² of musical instruments and instruction,³ and a relatively smaller cluster of works treating such matters as style,⁴ contextual studies,⁵ photographic essays,⁶ discographies,⁷ generic synopses,⁸ cultural-geographical methods,⁹ and others which temporarily seem to defy simplistic categorical labeling.¹⁰ The present analysis, on the other hand, has a multidisciplinary and behavioral focus, drawing on select humanistic and social scientific theories and methods, especially those in folklife studies, anthropology, psychology, communications, and music.¹¹

In addition to the adapted scholarly frameworks, my study benefits from periodic, personal involvement in bluegrass.¹² My experiential background is complemented by ethnographic observation in and around Berkeley, California, from the middle 1950s to March 1963, and then, following a fifteen-year hiatus, from 1978 to 1980.

During wide geographic exposure to bluegrass over more than twenty years, I became aware of broad regional differences evident in the music and in the musicians' performance demeanors. I also discovered that easterners held low opinions of bluegrass as played on the West Coast; indeed, they maintained that California bluegrass was different than bluegrass played elsewhere. Having an intrinsic interest in California as a native and in bluegrass as a musician, I decided to investigate the bias of eastern detractors who view bluegrass in California as deviant and/or somehow inferior to bluegrass performed in the middle Atlantic and southeastern United States. I have derived from that bias the thesis that bluegrass musicians in the San Francisco Bay Area exhibit significant differences in their overall performance behavior from their progenitors and counterparts in the Southeast.¹³

I use the music of the southeastern region as a standard and base of reference, specifically the music played by professionals in Nash-

ville include some of the pioneers, shapers, and mainstays of the genre: Bill Monroe; the Osborne Brothers; Jim & Jesse; Lester Flatt's (and even Earl Scruggs's) legacy continues unabated, embodied in the Nashville Grass; and (the only non-Grand Ole Opry member in this category) Jimmy Martin. As such, they are representative of the full-time professionals (who in large part created the style, repertoire, and standards of excellence) to whom the canons of bluegrass came to be attributed.¹⁴ [The standards of excellence outlined in this discussion are, altogether, an ideal construct; few individual performers of traditional bluegrass embody all of the desirable qualities as set forth herein.]

Hence, bluegrass performers in other regions perceive these musical paragons as mentors, role models with proven accomplishments after which to pattern themselves. But regional performers also adopt and adapt what they like from a larger, more widely encompassing pool of available resources. Usually, the more geographical, cultural, or temporal distance (separable constructs, but most often occurring in interrelated, interdependent, overlapping social systems) between southeastern performers playing in their native performance habitats, the more likely the musicians and music will exhibit aural and visual differences.

Operating under this set of assumptions, the objective of this paper is to analyze one of these regions in which bluegrass has been performed exoterically, far from its cultural context of former decades: the San Francisco Bay Area. Its distance from southeastern and middle-Atlantic sources of bluegrass--to say nothing of the paucity of musician in-migrants from those regions where bluegrass is a more natural musical expression--should hypothetically provide a set of conditions ideal for the manifestation of diversity from bluegrass norms. This paper is divided below into four analytic sections dealing with geographical, cultural, social, and musical differences. These are the conditions under which bluegrass is individually learned and collectively developed as a genre. These sections are, of course, not mutually exclusive. I caution the reader to realize this behavioral approach is only a beginning; the nature of the survey below should be understood to be that of a prolegomena rather than a report of definitive results.

The units of this study are professional and semiprofessional bluegrass musicians who are members of the several bands based in the San Francisco Bay Area who play regular jobs (or gigs, as they are vernacularly known). By Bay Area I include the following counties which partly define the confines of San Francisco Bay: Alameda, Contra Costa, Marin, San Francisco, and San Mateo. The term "professional" in this context refers to those who play bluegrass as a full-time occupation; it has no implied or necessary bearing on degrees of musical competence.¹⁵ My method is essentially comparative; that is, the behavior of local bluegrass musicians is compared and contrasted explicitly or implicitly with the behavior I have observed and learned from professional bluegrass musicians from the southeastern United States, the region in which bluegrass originated.

Geography

The first category, geographical differences, is the most obvious as a partial limiting factor in learning bluegrass music and associated performance behavior. The Bay Area is a long way from the cradle of bluegrass which exists within an ideal radius of roughly one hundred miles in any direction from Bristol, Virginia/Tennessee. Linguistic geographers have determined the prevailing language, or dialect, here in the Bay Area is northern.¹⁶ Demographic data indicate Berkeley, for instance, was (as of the 1970 federal census) predominantly white and the population relatively stable, though a significant student population attending the University of California provides a steady turnover.¹⁷ Indeed, with few exceptions, southern in-migrants have had little direct, appreciable, long-term influence on Bay Area bluegrass musicians.

What this means is that bluegrass performers, or would-be performers, lack membership in and access to natural musical communities in which bluegrass is a normal part of weekly, if not daily, life in the family or in the neighborhood. Bluegrass musicians raised in big cities rarely have the vocal training available which southerners often have in church singing. We in the Bay Area do not have continuing exposure to live shows, festivals, television and radio broadcasts by established or accomplished southerners for southern audiences; we in the Far West are fortunate to experience even periodic exposure to these events. Southern performers and audience members share, then, a geographically circumscribed sociocultural system in which we are *de facto* prevented from participating. Because we in the Bay Area do not participate directly in that musical community, we are obliged to learn by whatever means we can devise, often individually, in isolation from others, and gradually creating by inclination and necessity our own musical community and/or becoming members in it once it has been established.

Thus, while the Bay Area is geographically beyond the hypothetical periphery of bluegrass

performance in its native habitat, Bay Area bluegrass performers are not in total hermetic seclusion. What obtains within the Bay Area sociomusical infrastructure is not where you learned bluegrass, but under what conditions you learned bluegrass. Let us now explore the second analytical category, cultural differences.

Culture

One of the cultural dimensions to consider is the relationship of the individual to his or her own culture. Many bluegrass performers here in the Bay Area came to bluegrass in ways considerably different than those of bluegrass performers in the southeastern states. That is, in the Southeast, the performer is born into and is a member of a relatively homogeneous cultural unit which may include, among other musical influences, folksong, country and gospel music, and bluegrass. The successful southern performer is the one who manages to persist and surpass the local standards of performing excellence and preference. This individual, who becomes vocally and technically proficient enough to realize his own initiative and abilities, to rise above his rearing while still being a part of it, is respected and admired--even revered in some cases. By contrast, in order to become a committed professional performer of bluegrass in the Bay Area, it appears the individual must consider turning away from most of the alleged ideals and some of the trappings of city living and forsake their mainstream of popular music and comfortable lifestyle for an adopted one. In either case choice is involved, but for the bluegrass musician in the Southeast, one refines and modifies what one has learned from family, friends, and local acquaintances. For the city-bred musician it often entails denying, ignoring, or selectively suspending one's cultural inheritance (fragmentary as it may be), participation in usual social activities, and masscultural standards of conduct. The sacrifice is for a night life of marginal subsistence or, at best, breaking even with expenses, enduring depreciating remarks from relatives, friends, and former associates in the mainstream, absorbing verbal and visual--very occasionally even material--brickbats from some unsympathetic audiences, while carving out a new, paradoxical, sociomusical existence for oneself. Entry into this new existence is usually accompanied by feelings of ambivalence.

Another basic cultural difference involves designedly learning bluegrass outside of its cultural context. One resource for learning how to play bluegrass extracontextually is provided by the local music store (or private) instructors on specific instruments. It is not unusual to find instructors teaching the same old tunes and songs year after year. And it is understandable inasmuch as it involves a lot of time and effort to transcribe the tunes, licks, riffs, et cetera, note-for-note; it takes a lot of work to design precise tablature to provide each stu-

dent, so you do not change or add to the tabs.

Teaching involves attracting as many students as possible by appealing to the widest audience and entails a normative school of thought in designing lessons. The selections are usually standards. For the banjo, as a case in point, they include "Foggy Mountain Breakdown" (otherwise known to many as the theme from *Bonnie and Clyde*); "Dueling [or Mocking] Banjo" from the movie *Deliverance*; "Cripple Creek"; or other easy-to-learn numbers. The teacher assumes these kinds of tunes are what pupils are familiar with from their brief prior exposure to bluegrass and that these are what they need to learn (and not coincidentally, what the instructor has prepared). These standards are commonly found in re-releases of the original recordings or in re-recorded rehashes with enhanced sound, or even "new" arrangements on low-budget or easily available and well-distributed labels, such as CMH or Rounder, in a manner analogous to the broadside process in balladry.¹⁸ These forces tend to give the stamp of authority and inferential approval to the preselected tunes and songs while at the same time perpetuating this material.

There are other cultural differences, such as what musics are familiar or generally available in one's own cultural pool. The sources for assembling a repertoire are different, as one might expect. Bluegrass musicians in the East and Southeast have usually tended toward a blend of popular and traditional musics, modifying and adapting older and newer musics to conform to bluegrass style, as well as adding new material of their own. In contrast, some local bluegrass musicians in the Bay Area tend to be archtraditionalists, consciously or unconsciously advocating a return to the past through the re-creation of bluegrass music. By so re-creating bluegrass standards, local musicians further imply a return to a cultural past which is paradoxically foreign to them, both in time and place.

In a very real sense, though, much of what they have to turn to for texts, melodies, arrangements, breaks, and inspiration is the past. The past exists in the form of old 78s, 45s, LPs; it also is time-capsulized in audio tapes of live performances. The audio-taped performances include personal appearances at bars, clubs, and festivals, as well as air checks of radio and television shows.

The value of bluegrass tapes which circulate from individual to individual in an underground swapping network must not be underestimated. Many a Bay Area bluegrass musician who has striven to learn how bluegrass is played in live performances with audiences (as opposed to "canned" conditions sans audience in the sterility of recording studios) has depended on these invaluable tapes for perceivable--and inferential--contexts. Butch Waller, local leader of High Country, told me that live tapes accounted

for seventy percent of his knowledge, which included not only repertoire, but nonmusical behavioral patterns as well. Another principal cultural guide involves memories of infrequent concerts given in the Bay Area by eastern headliners, mainly consisting of the bands' most-requested numbers (i.e., familiar recorded performances of yesteryear). Thus, reliance on the past accounts for many apperceptible anomalies and the musical lag between contemporary bands in the South and those in the Bay Area.

One of the most visible distinctions which can be made between native bluegrass musicians and those in the Bay Area is the clothes they wear for performances. The dress code in the Southeast is more obviously oriented to public stage performance: band members wear uniforms, and many wear specially designed (often showy) outfits, not just the formality of sport coats and tie associated with the Blue Grass Boys. In the Bay Area, low-key dress codes prevail and the identity of the band as an obvious visible unit is downplayed. Most band members customarily wear quotidian clothes with little or no perceivable attempt to present a uniform appearance or to adopt haberdashery which dramatically sets the band members apart from their audience. Indeed, it even appears as if dressing down is the rule rather than the exception with some band members.¹⁹

There are several possible reasons (some conjectural) which may account for this apparent lack of professional appearance: (1) unawareness or rejection of dress codes prevalent among eastern band members; (2) absence of strong, insistent band leaders who require dressing up for shows; (3) an extension of prevailing social egalitarianism which inferentially indicates a reluctance to distinguish oneself (or the group) markedly from members of their audience; (4) deliberate nonchalance; (5) careless personal dress habits; (6) influence from antiques evolved by members of many rock music bands; (7) subconscious desire to appear more "folksy"; (8) to conform to a vague conceptualization of what other Bay Area band members are wearing; (9) uncertainty about one's adopted role of bluegrass performer embodied in no-commitment clothes; or (10) uneasiness about appearing in public, that uneasiness visually represented by subfusc clothes possibly symbolizing (a) a material form of active withdrawal from the role of performer; (b) possible denial of any overt semblance of self-aggrandizement (related to no. 3 supra); or (c) partial avoidance or withdrawal from the entire event of audience-performer interaction. A combination of these possible motives may apply in varying mixtures and degrees to different individuals, of course.

An alternative hypothesis is offered by Rick Shubb, a long-time local banjoist and inventor of accessories for fretted instruments, who related to me a possible explanation for the

avoidance of loud, showy, or up-front performance haberdashery. He thought that local bands were reacting against the visual appearance of one commercially successful Bay Area couple's former costumes. Shubb summed up their appearance by saying that they were a caricature of the cast of *Hee Haw* and comic-strip characters in "Lil' Abner" all rolled into one fulsome display.

My own personal and culturally relativistic choice is that among local bluegrass band members there is subconscious acknowledgement that local bluegrassers are different than Southerners, and thus the local code for public appearance embodies local cultural norms for dress. For example, the favored dress code among some localites is epitomized by small-pattern plaid shirts in conservative colors, Levi bluejeans pants, and dark leather shoes or boots. This seems to reflect a western-wear look which adequately projects an image of "the country" in a cosmopolitan environment.

Before concluding this section on cultural differences, let us examine the performance of bluegrass as entertainment for audiences. The audience at the Renfro Valley Barndance in Kentucky may derive a great deal more from the performance of the house band, the Bluegrass Drifters, than mere enjoyment or simply entertainment. Indeed, deeper levels of involvement may occur, reaching from evocation of simple reverie to more complex issues, such as temporarily allaying psychological anxieties and fears; allowing one to indulge in wish fulfillment, nostalgia, or melancholy; creation of a sense of sharing in others' dissatisfactions with the contemporary states of the world and/or country; provisions for strong reaffirmation of one's cultural norms or for (apparent or real) validation of cultural values and ideals as healthy defense mechanisms against the encroachment of anomie--all calling forth a sense of belonging to something less transitory, more endearing and enduring than front-page news, television, movies, or political campaigns. In contrast, except for the occasional southeasterner in-migrant in Bay Area audiences, it is difficult for me to conceive of the amalgam audiences one finds at the Red Vest Pizza Parlor in El Cerrito or Paul's Saloon in San Francisco, finding anything more to bluegrass bands' music than casual entertainment, amazement with digital dexterity, or just hand-clapping, thigh-slapping whoopla. From the perspective of the occasional listener--who often, like it or not, perceives bluegrass as a novelty--it wouldn't surprise me to find little or no deep involvement with the form or the content of a typical band's repertoire or performance.

On the other hand, coterie of fans seem to develop equally well wherever an enduring professional band lives and performs. Several locally well-known bands (e.g., High Country, the Good Ole Parsons, and the former Done Gone)

receive the devoted attentions of their "regulars" who have become attracted to and are knowledgeable in band repertoire and behavior. These fans share one or more values with the band and/or particular members of the band, such as musical mechanics, repertoire, dress, and attitudes. Many fans delight in publicly displaying their relationship with bands and band members by engaging them with banter and requests from the audience floor and raucous recognition of word play and in-jokes by band members on stage. Or other fans may appreciate select band members because they represent role models or even potential social partners. And, of course, deeper levels of audience involvement (as enumerated in the preceding paragraph) may well occur, but I believe that deeper involvement is different in degree--if not in kind--than that experienced by southeastern audiences.

Social Behavior

In this section I direct my attention to visible performance behaviors on stage. I view these as the sociocommunicative aspects of bluegrass performance. Some of the behaviors outlined below have direct influences on how the music is played, other behaviors have more subtle influences.

The social differences as they affect public performance of bluegrass in the Bay Area can generally be characterized as (1) insufficient showmanship, (2) lacking a spirit of professionalism, and (3) lacking consistent energy, enthusiasm, and vitality. These general characteristics may possibly be due to California's putative, laid-back, easy-going lifestyle; partial effects of the drug subculture; and, in the Bay Area especially, a spirit of social egalitarianism and personal individualism. I have twelve germane observations: (1) there is an absence of uniform appearance, discussed above as factors of costume or clothes, but also generally conceivable as a lack of congruent behavior; (2) the rapport between band members and audience members as mediated by the emcee is underdeveloped:

- a. few emcees have the charisma to engender great appeal and active band-audience interaction during the relatively short length of a gig;
- b. an emcee's diction is frequently muddy, unclear (sometimes an unfortunate byproduct of inferior or faulty public address sound systems); and
- c. there is a lack of concerted effort to "sell" the band and woo the audience.

Further social behaviors are perceivable if (3) an imaginary/conceptualized sociogrammatic network is applied to a band, it may reveal a

lack of cohesion between some members; this is perceivable by proxemic distance between members and the social "distance" may be embodied in not only a less-than-optimum unitary presentation, but also in the quality, quantity, and degree of appropriateness in the music-making process.²⁰

Other detracting features may include the following: (4) during the performance of tunes or songs, there is often unadroit choreography; between musical selections there is frequently haphazard individual movement; (5) there is usually a lack of political focus in the band--no centrality, no directionality--much of which I attribute to the absence of strong, effective leadership; (6) many times there are no optimum techniques developed for using microphones; (7) there is a general lack of easy familiarity with public performance behavior which can be seen as awkwardness or rigidity or interpreted by audience members as aloofness.

Related to the immediately preceding is (8) some band members and bands as a whole mistake bluegrass performance as it occurs in usual gig contexts (bars, clubs, pizza parlors), for a concertizing event. A tension often develops in city-bred members of bands which can manifest itself as stiffness or dead-pan seriousness. This stiffness is only in part fostered by Bill Monroe's intense, serious demeanor and mirrored in the comportment of the Blue Grass Boys. It is an easy mold to fit into for Bill Monroe cultists or for one in any way uneasy with the cultural ramifications of the music and/or the socially interactional responsibilities of animated public performance. An easy-to-understand analogy to bluegrass is the more readily learned reverence for "good" or "serious" music which has a long-established and generally respected rule-ordered ritual of artist-audience behavior. That is, the performer is regarded through the length of a selection to be in a special state of inviolability (which precludes amusement; demands stilted, mechanical deportment; and mitigates against interaction with the audience); the performer may expect the audience to exist only in silence in order to behold the abstract beauty of art being performed in a rigidly prescribed manner.

Two other awkward behaviors need to be acknowledged: (9) self-indulgent narcissism is more noticeable in local bands than in those from the Southeast; and (10) there is often misdirected, mismanaged, dysfunctional humor (cognitive dissonance between conceptualizations of southeastern forms of humor misapplied to Bay Area audiences) which may indeed be part of the general urban folk scene.

Penultimately, (11) bluegrass is demanding music to perform; some band members may not manage to develop the ideas or technical execution behind subtle yet powerful timing or unequivocally precise notes, and some don't work hard

enough to produce the all-essential cutting edge (which edge may possibly be the single most important element of bluegrass's musical appeal). Languid performers engender an impression of underachievement. Taken as a whole, overdelivery is usually not part of the local bluegrass code of performance.

Lastly, to anticipate the next section on musical differences, the frequently encountered cosmopolitan characteristic termed *rushing the time* (12) involves accelerating the tempo. It may be axiomatic that city-bred bluegrass band members play faster (e.g., New York, Boston, Los Angeles) because speed or fast tempos are superficially the most significant factors which distinguish bluegrass from other contemporary forms of live musical performance. It is likely that exaggerated importance is attributed to fast tempos *qua* "flash" or musical theatrics by players and audience members alike. All seasoned pickers know that the faster the selection, the more excitement is generated in audience members who, in turn, encourage and stimulate more such numbers. As a general rule, spontaneous applause for exceptional solos occur only during fast-paced instrumentals.

Music

One of the more intricate differentiating factors which set Bay Area bluegrass bands apart from more autochthonous examples is the music itself. Local, urbanite forms of instrumental bluegrass generally lack a comfortable flow, an easy familiarity on specific, chosen instruments. Continuity of ideas is often lacking, giving way instead to angular, choppy, discontinuous fragments of musical expression. Subtle execution of accent and dynamics is not a characteristic commonly found among the many Bay Area musicians. As can be expected from a diverse, not-always-so-homogeneous cross-section of Westerners, Bay Area bands to some extent do not reflect the well-congealed, congenial, well-meshed, earnest, molded endeavors of more polished, rehearsed units whose members grew up with folk and country musics as part of daily living. There is little substitute for a lifetime of exposure to, internalization of, and competency in recreating parts of one's own culture. Adopting traditional bluegrass in the Bay Area involves a long-time commitment to and respect for the music. That necessitates making strenuous, conscious, and conscientious efforts to conform to the requisites of the music itself. One must adapt oneself to the music rather than modify the music to conform to whatever concepts and technique one has previously learned from other partially related or unrelated genres of music. The commitment and respect should also entail at least a reasonable attempt to appreciate something about the culture in which the musicians originated.

The adoption of bluegrass as one's performing idiom should include learning and participating in definite musical standards (often ne-

glected in part or whole by many Bay Area bluegrass professionals): (1) strong, consistent rhythm; (2) correct, precise, clear, and exact time; (3) appropriate melodic and rhythmic conventions, such as: (a) turns, (b) iteration, (c) mordents, (d) tags, (e) fills, and (f) back-up, or obbligato; (4) interval conservatism; (5) economy of notes; (6) harmonies of 3rd, 4ths, and 5ths; (7) observing the canons of voicing, interplay, and arranging; (8) avoidance of musical solecisms; and, above all, (9) cultivate a sense of appropriateness and taste.

One of the most desirable objectives--and possibly the hardest to achieve--is an organized, tight band sound, a band playing together at all times, whatever the occasion, as an integral unit. This objective is difficult to accomplish because in addition to the givens (an individual's hard work, ample enthusiasm, and good intentions), it demands shared goals, the subjection of individuals to self- and group-disciplined behavior to promote the success of the band, rather than the enhancement of individual sidemen.

There is a pervasive trend observable locally (and in other "northern" cities) that emphasizes instrumental, technical proficiency at the expense of vocal proficiency. Another byproduct of the emphasis on instrumental prowess is that many pickers play complex tunes which are elaborated beyond their capacity to play them well, resulting in missed notes, mistaken notes, muffled or muddy notes; excessive speeds for the tune selected; rushing the time to the point of either getting out of time or impelling the band to speed up; and, less often, lagging behind the time or slowing the tempo in order to play more accurately or comfortably. It is axiomatic that any deficiencies offstage become more pronounced onstage.

Personality also plays a part in bluegrass music in the Bay Area, and it may be more of a factor here than in the Southeast. Overestimating one's understanding of a particular tune and one's level of competency to perform it may be a factor of egoism. Within nearly all of us lurks a desire at some time or other to excel on one's chosen instrument during a showcase number or a break; to shower a coruscating solo on the audience, one's colleagues, girlfriend, or rivals; to gain a temporary cynosure, to be a superpicker, a hero.

While everyone with recognized and well-developed talent should have the opportunity to display it, *tours de force* should be appropriate to the time and place and music. In the Bay Area, well-balanced musicality is often abandoned in favor of exhibitionism. Fortunately, bluegrass structure and relatively few measures per section impose some internal limits on excursions and length of time for solos. Bay Area bands usually do not indulge in interminably long, graceless passages of extended improvisation, such as those favored

by the New Grass Revival, an upper South, rock-grass ensemble. Locally, the adherence to conventional modes of performance prevails.

When infrequent soloistic excesses do occur, these egregious performances are generally not brooked by colleagues or cognoscenti in the audience. By their very nature, hero-tripping solos invite passing from the traditional to the improvisationally exceptional. These explorations are problematic due to the taxing nature of inventing new (or seemingly new) yet still congruent, consistent, intelligible ideas; maintaining audience interest in those ideas; cleverly managed dynamics (*diminuendo*, *crescendo*); and maintaining a flow of solo visual effects. (By visual effects I include postural changes, such as heightened *tonus*, swaying, choreography, and manipulation of the instrument itself in nonmusical fashion for visual effect.)

Before concluding this section, I wish to enumerate three more observations on musical differences: (1) there is a tendency for instrumentalists to play less of the melody in favor of more fragmentary, amorphous, or idiosyncratic lines of thought; (2) there is, succinctly stated, a tendency for local pickers to play with less precision, cleanness, power, or drive; and (3) the fiddle is often conceded to be the hardest to learn to play by local bluegrass musicians. In the West, where few fine fiddlers and competent teachers live (and thus, musical models), there are far fewer accomplished fiddlers in bluegrass bands. It is not surprising to observe that there is a paucity of fiddlers with grace and skill comparable to professional bluegrass fiddlers in the Southeast.

To sum up this section on musical differences, the foregoing analysis is not meant to deprecate the role, identity, ability, or utility of citybilly bluegrass musicians. They serve as an important bridge, or link, between the more conventional musical exemplars of traditional bluegrass (as played by Bill Monroe, archtraditionalist Ralph Stanley, et al., whose aural roughness and high lonesome sounds are an acquired taste among city dwellers), and those who have little or no connection with the cultures from which bluegrass emerged and who have had little exposure to country music of the acoustic variety. Without doubt, if it were not for local practitioners, some blacks, Philipinos, Chicanos, and whites I have seen in attendance at local outlets would never have experienced bluegrass in any form.

Bluegrass has also played a part in Bay Area musical creativity as a component in innovation, a building block to the future. Several musicians are bringing their expertise in bluegrass to blend with a revival of Western swing music and jazz in hot, acoustic configurations (e.g., Dix Bruce's band, Back Up & Push). Another example is David Grisman, who has relied heavily on the bluegrass mandolin styles of Bill Monroe and Frank Wakefield to formulate his own

self-termed "dawg" music, a fusion of his musical exposures in New York City, rock, bluegrass, Hebraic, and pop musics, to become a vigorously contemporary leader in the Bay Area musical scene.

Conclusions

This exploration yields two conclusions. The first is sociological, namely that bluegrass has enough appeal to attract followers from all walks of life, even in distant geographical areas. The most avid of followers have learned bluegrass music sufficiently well to perpetuate not only a nonindigenous form and style of music but to shape their own bluegrass with only minimal concern for the natural, geographical, cultural, social, and musical impediments and barriers outlined above. Basically stated, bluegrass has been regionalized. (I have made several allusions to other regional forms of bluegrass in cities, but lack of space and incomplete information do not permit further subgeneric comparison at this time [see n.13].) If appeal, adoption, and variation as exemplified by regional forms is any indication of continued growth, bluegrass music will be with us in one form or other for many years to come.

The second conclusion is anthropological and folkloristic in nature: bluegrass has diffused to California. Further, a conditional, controlled, musical acculturation is taking place. (The acculturation is conditional because by consensus, anthropologists who deal with culture change include, among other factors, direct and continuous culture contact. I advance the position that in lieu of direct and continuous culture contact, there has instead occurred an operational equivalent in the form of mass-media communications.) This process is on-going partly due to the ready availability and utility of communications technology (I have in mind for the Bay Area phonograph records, tape recorders, and to a lesser extent, television and movies (augmented by attendance at personal appearances given by professional touring bluegrass bands from the

Southeast and pilgrimages by local musicians to midwestern, southeastern, and middle Atlantic coast bluegrass festivals and shows). Earlier twentieth-century folklorists tended to deplore technology and communications as instrumentalities of unwanted change, hence they feared and lamented what they regarded as a threat to the traditional musical forms (which they had painstakingly classified and later came to reify as forms in and of themselves). Folklorists, then, by and large preferred to overlook or neglect the *modus operandi* by which those forms evolved (in this case, bluegrass and its antecedents), namely, conventional processes of creation and re-creation.

The consequences of this study suggest that the local bluegrass phenomenon may be a modification or extension of the late 1950s-early 1960s American folk musical revival. Additionally, it is hoped that this investigation will contribute toward a theory of folk/pop musical adoption and adaption in American metropolii.

What is occurring in the Bay Area is on one hand the sophisticated extension of musical processes familiar during the American folksong revival with attendant degrees of imitative authenticity, excesses, and retrospection, as well as innovation within traditional frameworks. On the other hand, the regionalization of bluegrass also celebrates a derived form of folk music which is alive and marginally prospering today in a pop culture world. Bay Area bluegrassers herald contemporary folk music which is not necessarily resurrected for romantic, nostalgic, escapist, political, or idealistic notions, but for its musical merits, for its providing an alternative to electric pop and rock musics, for providing an entertainment medium for those who learned to appreciate folk music in the 1950s and 1960s, and then into the 1970s. Bay Area bluegrass musicians also demonstrate and acclaim, in a regional fashion, the growth of a successful, new American genre of music, one which had its coalescence and early development in the montane areas of the Southeast, but one which is evolving into musical expression appreciated and enjoyed across and throughout the nation.

--Berkeley, California

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NOTES

1. Two fine scholarly biographies, "Bill Monroe," by Ralph Rinzler, and "Lester Flatt and Earl Scruggs," by Neil V. Rosenberg, appear as chapters in Bill C. Malone and Judith McCulloh, eds., *Stars of Country Music* (Urbana, 1975), 202-221, 255-273. A less formal representative approach to biography is James Rooney's *Bossmen: Bill Monroe & Muddy Waters* (New York, 1971), which features tapescripts of interviews interspersed by Rooney's overviews and editorial connective tissue. Biographies and histories of bands occur in almost every issue of the most important popular bluegrass periodicals since 1966 (*Bluegrass Unlimited*, *Muleskinner News*, *Pickin'*, and *Frets*). Three book-length historical surveys of bluegrass have been published, Toru Mitsui, *Burugurasu Ongaku* [Bluegrass Music] (Toyohashi, Japan, 1967; rev. ed., 1975); Steven D. Price's tabloidic *Old as the Hills: The Story of Bluegrass Music* (New York, 1975); and, from the bluegrass musician's point of view, Bob Artis, *Bluegrass* (New York, 1975).
2. The hundreds of bluegrass festivals that occur annually are the subject of lengthy spring schedules, such as "Bluegrass Unlimited 1978 Festival Schedule," *Bluegrass Unlimited* [hereafter cited as *BU*], Apr. 1978, pp. 31-58, or in monthly columns such as the now-defunct *Muleskinner News*'s "Bluegrass Festivals U S A"; but few works rise above the merely descriptive, review, or pet peeve levels except such works of promise as John Pugh's "Blue Grass Festival," *Muleskinner News* [hereafter cited as *MN*] 7:1 (late 1975?), pp. 18-19, or the even more promising project proposed by William O. Talvitie and Bruce Kaplan, "Bluegrass Music: Innovations in Context," *JEMF Quarterly*, no. 32 (1973): 166-69. At last word, Talvitie was pursuing a Master's thesis on bluegrass festivals from a communications point of view at the Annenberg School of Communications, University of Pennsylvania, and Neil V. Rosenberg was working on an historical overview of the festival "movement" for his forthcoming comprehensive book on bluegrass to be published by the University of Illinois Press. Then there is the problem-solving approach taken by Judy Paris, "Behind the Scenes of a First Bluegrass Festival," *Pickin'*, Apr. 1976, pp. 10-13.
3. Early issues of bluegrass periodicals concentrated on biographical and historical pieces, but beginning in the early 1970s *MN* (1971), *Pickin'* (1974), and now *Frets* (1979) began to feature instructional tablature and then in-depth analyses of the history, construction, and acoustics of the hardware of bluegrass: the instruments themselves. Roger M. Siminoff is especially noteworthy for advancing the dissemination of knowledge about the instruments used in bluegrass, their construction, modification, and care.
4. Two outstanding analyses of style are L. Mayne Smith's "Bluegrass Music and Musicians: An Introductory Study of a Musical Style in Its Cultural Context" (MA thesis, Indiana University, 1964) and John Woodruff Rumble's "Traditionalism and Commercialism in American Bluegrass Music: A Survey of Stylistic Change in Its Institutional and Cultural Context, 1965-1975" (MA thesis, Vanderbilt University, 1976). On the formation of bluegrass style, see: Neil V. Rosenberg, "From Sound to Style: The Emergence of Bluegrass," *Journal of American Folklore* [JAF] 80 (1967): 143-150, reprinted (among other forms) as JEMF Reprint No. 11. For a close analysis of instrumental style, see, for example: Thomas Adler, "Manual Formulaic Composition: Innovation in Bluegrass Banjo Styles," *Journal of Country Music* [JCM] 5 (summer 1974): 55-64, reprinted in *Banjo Newsletter*, Oct. 1975, pp. 4-8; and a companion piece treating the nitty gritty of Scruggs's style by James D. Green, Jr., "A Musical Analysis of the Banjo Style of Earl Scruggs: An Examination of *Country Music* (Mercury 20358)," *JCM* 5 (spring 1974): 31-37.
5. Mike Seeger, "Five-string Banjo Picking Contest," *Gardylloo*, July 1959, pp. 23-24; see L. M. Smith thesis in n.4; Eric Nagler, "A History of Bluegrass Music in New York City," *Bluegrass Breakdown*, Aug.-Sept. 1968, pp. 7-9; and Doug Green, "WSM: First and Finest Blue Grass Showcase," *MN*, May 1972, pp. 56-59.
6. [Berryville Bluegrass Festival insert] *BU*, Sept. 1968, pp. 14-21; John Duffey, "A Tour of the Martin Factory, Nazareth, Pennsylvania," *BU*, May 1969, pp. 9-12, 14; and Frank and Marty Godbey, "What Is a Bluegrass Festival, Anyhow?" *BU*, June 1969, pp. 3-6.

7. The best all-around discography was compiled by Neil V. Rosenberg, *Bill Monroe and His Blue Grass Boys--An Illustrated Discography* (Nashville, Tenn., 1974); other efforts include, for example, Brad McCuen, "The Monroe Brothers on Records," *Country Directory*, no. 2 (Apr. 1961), pp. 14-19 and the nearly exhaustive work by Richard K. Spottswood, "The Commercial Recordings of Charlie Monroe," *BU*, May 1969, pp. 3-6.
8. E.g., Howard Wight Marshall, "'Keep on the Sunny Side of Life': Pattern and Religious Expression in Bluegrass Gospel Music," *New York Folklore Quarterly* 30:1 (1974): 3-43, reprinted as JEMF Reprint No. 31; R. Nowell Creadlick, "What Is Old Time Music?" *Devil's Box*, no. 21 (1 June 1973), pp. 2-3; Robert Cantwell, "Believing in Bluegrass," *Atlantic Monthly*, Mar. 1972, pp. 52-54, 58-60; or John Cohen, "Bluegrass," *Sing Out!* July 1964, pp. 97-103.
9. George O. Carney, "Bluegrass Grows All Around: The Spatial Dimensions of a Country Music Style," *Journal of Geography* 73 (1974): 34-55; M. J. Van Deventer, "Geographical Bluegrass--George Carney," *BU*, Feb. 1975, pp. 14-16; John Rumble, "Cultural Dimensions of the Bluegrass Boom, 1970-1975," *JCM* 6:3 (1975): 109-121; Bob Doyle, "The Traditional Music of Central Pennsylvania," *Pickin'*, Mar. 1977, pp. 32-35; James W. Cooper, "Southwestern Virginia--Bluegrass Revival," *BU*, June 1975, pp. 44-45.
10. Thomas Adler, "The Concept of Nidality and Its Potential Application to Folklore," *Conceptual Problems in Contemporary Folklore Study*, ed. Gerald Cashion, Folklore Forum Bibliographical and Special Series, no. 12 (Bloomington, Ind., 1974), 1-5; Patty Hall, "The Writing on the Wall: 'No Female I Ever Knowed Could Quite Get Them Harmonies Right': Women and Bluegrass," *Folkscene*, July/Aug. 1975, pp. 7-10; Christel Henderson, "From Lachen to Lavonia" [memories of a pilgrimage to U.S. bluegrass festivals by German fan], *MN*, July 1972, pp. 1-12; Bob Jones, "Knee Deep in Bluegrass" [potpourri monthly column], *The Broadside*, 22 June 1966, p. 10; Ilene Tyler, "Woes of a Bluegrass Wife," *BU*, June 1967, pp. 4-5; Richard Blaustein, "Will Success Spoil Old Time Fiddling and Bluegrass?" *Devil's Box*, no. 17 (1 June 1972), pp. 21-24.
11. For a behavioral approach to interpersonal communications I have drawn on the spirit if not the exact teachings of the following respected theorists, all professors at the University of Pennsylvania:

Dell Hymes (and John J. Gumperz), eds. *The Ethnography of Communication*, special 2nd sec. of *American Anthropologist* (1964), updated and expanded as *Directions in Sociolinguistics: The Ethnography of Communication* (New York, 1972); Hymes, "The Contribution of Folklore to Sociolinguistic Research," *JAF* 84 (1971): 42-50.

Erving Goffman, social psychologist and anthropologist, has achieved great clarity in his descriptions and analyses of human behavior, an approach he denominates social interaction. See, e.g., *The Presentation of Self in Everyday Life* (Edinburgh, 1958; reprint ed., N.Y., 1959); *Encounters: Two Studies in the Sociology of Interaction* (Indianapolis, 1961); *Behavior in Public Places: Notes on the Social Organization of Gatherings* (New York, 1963); *Interaction Ritual: Essays in Face-to-Face Behavior* (Chicago, 1967); *Strategic Interaction* (Phila., 1969); *Where the Action Is: Three Essays* (London, 1969); *Relations in Public: Microstudies of the Public Order* (New York, 1971); and *Frame Analysis: An Essay on the Organization of Experience* (Cambridge, Mass., 1974).

Founder of kinesics, Ray L. Birdwhistell, has pioneered the study of "body behavioral communication"; see his introductions to the subject in "Kinesics," *International Encyclopedia of the Social Sciences* (New York, 1968), 8:379-385; and *Introduction to Kinesics* (Louisville, Ky., 1953); "Background to Kinesics," *ETC. General Review of Semantics* 13 (autumn 1955): 10-18; and the anthology of selected works, *Kinesics and Context*, ed. Barton Jones (Phila., 1970).

12. My background in bluegrass includes such involvement as amateur-semiprofessional performer, teacher, promotional manager, record and tape collector, graduate student, and scholar. From 1963 through 1977 I gained first-hand referential and comparative knowledge by listening to and observing bluegrass musicians and bands in other regions of the U.S., specifically: (1) the southeast (northwestern Fla., southern Ala., middle Tenn., southwestern Va., and western N.C.); (2) the Midwest (western Iowa, eastern Neb., northwestern Mo., Bloomington and Beanblossom, Ind.); (3) the Middle Atlantic states (southwestern Pa., greater Wash., D.C., area); and from 1967-1973, (4) Southern California (Los Angeles and San Diego counties).
13. Based on her experience in the Northeast and then in the Berkeley area in the early 1960s, Toni Brown early recognized the differences between San Francisco Bay Area, city-bred, bluegrass emulators and their musical models from the Southeast. Read her contrastive, thought-provoking musical and cultural analysis, "Can Blue Grass Grow in City Streets?" in *American Folk Music Occasional*, no. 1 (1964), pp. 97-99.

14. For an etymology of *bluegrass*, see Neil V. Rosenberg, "Into Bluegrass: The History of a Word," *MN*, Aug. 1974, pp. 7-9, 31-33. Bluegrass music can be defined in terms analogous to those employed by D. K. Wilgus to define hillbilly music in his *Anglo-American Folksong Scholarship since 1898* (New Brunswick, N.J., 1959), 433--with appropriate modifications. I conceptualize bluegrass to be in many respects a direct, lineal descendant of hillbilly music. Bluegrass, then, is a musical style derived from, played by, and played for predominantly white inhabitants of the montane areas of the southeastern U.S.; it is characterized primarily by its customary acoustic instrumentation (5-string banjo, fiddle, guitar, mandolin, and bass, with an option for a Dobro), the use of 4/4 time (though 3/4, 2/4, and the exceptionally infrequent 6/8 may also be used); the capacity for and inclination toward fast tempos, especially on breakdowns; there are from one to four male vocal parts of an intense, powerful nature--often sung at the uppermost extremes of one's vocal register--using the diatonic scale (though more traditional singers sometimes sing in pentatonic or hexatonic scales) and in harmonies primarily emphasizing major 3ds, 4ths, and 5ths. Historically, bluegrass is a relatively recent musical phenomenon: it coalesced in 1945 in a band known as Bill Monroe and the Blue Grass Boys, composed of Bill Monroe, leader, mandolinist, and tenor singer extraordinaire; Lester Flatt, emcee, lead singer, and rhythm guitarist; Earl Scruggs, 5-string banjo revolutionary and baritone singer; and Chubby Wise, fiddler. Together with a bassist, these men formulated the essential musical patterns which soon became guidelines to be emulated and imitated by competitors, such as the Stanley Brothers and, later, Flatt & Scruggs after they left Monroe to form their own band in 1948. The importance of the Nashville-based pioneers is difficult to assess, but I would venture to say that the bands and individuals in this category have launched at least seventy-five percent of the lasting style, repertoire and vocal/instrumental commonplaces found in bluegrass today wherever it is played.
15. I plan to publish an article on the controversial issue of professionalism and amateurism in the California Bluegrass Association's *Bluegrass Breakdown* in 1981. This article will consist of an examination of attitudinal and behavioral rather than economic criteria for classifying Bay Area musicians.
16. According to the findings depicted in the linguistic map, "Regional Dialects in the United States," *Webster's New World Dictionary of the American Language* 2d college ed. (Cleveland and New York, 1974), inside front cover, northern speech patterns were historically brought by sea around Cape Horn and are still "sharply distinguishable" from the surrounding Midland speech patterns.
17. Michael Donley, et al., "Population Characteristics of the Selected Neighborhoods, 1970," *Atlas of California* (Culver City, 1979), p. 31, indicates, e.g., downtown Berkeley (tract 4229) is over 90 percent Anglo in ethnic composition; the percent of native parentage was 84. It is worth noting that in the sample used by Donley, this part of Berkeley had the third highest ranking in the statewide sample for median years of education (15.6 years of educ.).
18. See, for example: Leslie Shepard, *The Broadside Ballad: A Study in Origin and Meaning* (London, 1962) or Claude M. Simpson's Introduction to his *British Broadside Ballad and Its Music* (New Brunswick, N.J., 1966).
19. Local dress codes contrast significantly from the dramatic principles of stage costume outlined by Neil V. Rosenberg, "A Brief Survey of Bluegrass Haberdashery," *BU*, Mar. 1968, p. 6.
20. Edward T. Hall is regarded as the founder of proxemics, roughly man's perception and inter-communicative use of space. Three expositions of this approach are, *The Silent Language* (New York, 1959), *The Hidden Dimension* (Garden City, N.Y., 1966), and "Proxemics," *Current Anthropology* 9 (Apr.-June 1968): 83-108.

AMERICA'S MUSIC: WRITTEN AND RECORDED

By Norm Cohen

[The following article is excerpted from the second chapter of the author's *Long Steel Rail: The Railroad in American Folksong*, recently published by the University of Illinois Press.]

On February 19, 1636, a London Broadside printer registered a new ballad entitled "The Coaches' Overthrow," a complaint about the large number of such new vehicles that were clogging the narrow streets of the town. Confident that coaches were but a passing fancy, the ballad writer ended his piece:

But, to conclude, 'tis true, I heare,
They'll soone be out of fashion;
'Tis thought they very likely are
To have a long vacation.
Heigh, downe dery, dery downe,
With the hackney coaches downe!
Their term's neere done,
And shall be begun
No more in London towne.¹

Although probably not the first ballad to rail against technological innovation, this early commentary does remind us that to complain about modernization is a venerable tradition. On the other hand, there were doubtless literary compositions in praise of the new devices, since novelties always have admirers as well as detractors.

From our vantage point three and a half centuries later, it appears that "The Coaches' Overthrow" left no discernible mark on oral tradition. This is not surprising; songs and poems dealing with topical matters are generally forgotten after the events that inspired them fade into history. Only if a song is so written as to have living significance to future generations can it be expected to survive. In other words, "The Coaches' Overthrow" is not a folksong in the twentieth century. Whether it was a folksong in the seventeenth century we do not know; our knowledge of what songs people were singing in the 1630s and under what circumstances is too incomplete for us to be able to call this item either folk or popular music.

An older definition of folksong would have it that such a composition "originated anonymously, among unlettered folk in times past."² According to such a restrictive view, a composition from the pen of an identifiable author disseminated on a broadside could never be a folksong. As a

consequence, whether or not a person consigned songs to that category would depend largely on the state of his knowledge. Scholars who adhered rigidly to the above definition generally believed that in principle the style of a song originating among unlettered folk was so distinct from that of a broadside ballad that one would never be mistaken for the other simply because the name of the author was lacking. In practice, however, even the writer of the above quotation admitted that it was difficult to draw the line between the two, that the distinction was "accidental rather than inherent."

The broadside press was perhaps the first communications technology to make a major assault on the pre-Gutenberg culture of European society. The first broadside, unlike the Gutenberg Bible, is not regarded as a major literary landmark, and its identity and precise date are not known. There were, however, broadsides that predated Gutenberg's celebrated production of 1456, and there were broadside ballads early in the sixteenth century. In the sixteenth century and later, the broadside ballads were newspapers in verse, offering both factual accounts of matters of current interest and editorial comments on them. Unlike books, which were generally printed and bound with care, and priced beyond the reach of all but a small elite, broadsides were crudely and hastily printed in remarkably large quantities and sold relatively inexpensively. Thus, their impact on the popular culture was probably much greater than that of books.³

But broadsides and other forms of cheap print were not an isolated innovation in an otherwise unchanging world; they were part of an extensive series of social upheavals that included the rise of the city and of Protestant capitalism, and the concurrent decline of the two dominant medieval institutions, feudalism and the church. The same technology that made possible the new mercantile class provided the machinery for cheap print. The new medium helped document some of the social changes that were taking place and provided an outlet for



expressing the sentiments of those who were witness to such changes.

The broadside ballad, a single sheet of paper on one side of which the text of a song was printed, was succeeded by sheet music or the song sheet, which differed in the important property of including music as well as words. Chronologically, of course, the two forms overlapped for centuries; but in America sheet music did not come into its heyday until the nineteenth century, at a time when many families were affluent enough to possess pianos. In the early twentieth century, sheet music was supplanted by the phonograph, which, in turn, has been partly displaced by radio, television, and tape. Each of these innovations has its own implications for the survival of folk music. That each successive medium could be a source for folksong has required a new generation of folksong scholars to recognize. The generation that admitted broadside balladry as possibly relevant to folksong closed its eyes to the sheet music of Tin Pan Alley. The collectors who opened the canons to those nineteenth century-parlor ballads refused to accept hillbilly and blues music. Today, the folklorists who study hillbilly and blues records are slow to accept current radio- and TV-disseminated rock music.

Each of these new media has dealt a hard blow to the venerable mechanisms of oral tradition. Prior to broadsides, songs could be preserved only by manuscript or by memory. Both involved individual acts, necessarily repeated anew if a song was to be transferred from one possessor to the next. The frailty of human memory (along with native creativity) permitted textual and musical variation to flourish. In fact, many scholars have accepted the existence of variation as proof of currency in oral tradition--a position that reveals an inadequate understanding of both folk and popular song. The broadside relieved the memory of its responsibility for the text of a song, thus freeing songwriters of the stylistic constraints of older oral poetry that were conducive to easy memorization (e.g., repetition, and the use of a familiar catalog of clichés and formalisms.) Tune transmission was handled differently. Generally, the broadside heading included the instruction "To the tune of . . . ,", citing some familiar melody. In some cases, for example in rural America, the broadside writer/seller sang the tune over and over for his customers until they had committed to memory a reasonable facsimile of it. Of course, the main goal of the broadside printer was to sell as many broadsides as possible, and most of his ballads were fresh compositions. In some instances, he did print up versions of older, well-established folksongs. Anglo-Americans have apparently had great respect for the printed word--the fact that "it's in the book" conferred special authority on a text--and the broadside ballads often drove out

the older versions transmitted memorially. Some folksong scholars viewed this as a musical analog of Gresham's law: bad music driving out good. Sheet music then did for the melody what the broadside had done for the text. Now text and tune, wedded together on quality paper, could outlast the life of the composer/writer by centuries and not suffer casual adulterations.

The phonograph record relieved the individual of the need to make by himself the music he sought for entertainment. No longer did he need to rely on his own memory for text or tune of a favored composition. If it was available on record, it was his for the purchasing. With his wind-up phonograph and his treasured discs or cylinders he could hear his favorites at will. In the context of this succession of changes, the novelty of radio was that it took out of the listener's hands the power to program his own musical fare. Each of these four changes moved the listener a step away from his music; each permitted another degree of passivity on his part.

All of these media ought to be able to provide sources for folk music. And all do; but each successive one is a less likely source. The reason is inherent not in any stylistic or thematic changes in the music, but rather in the fact that each change makes it less likely that a person will make his own music. My own notion of folk music is broad enough to permit any source to contribute to the pot, but sufficiently conservative to require that in order to be a folksong a piece must be performed for self-enjoyment in a noncommercial act. If people do not sing for their own entertainment, there can be no folksong as the word is used here. A definition I find useful in the context of Anglo-American society is that a folksong is a song the survival of which does not depend entirely on commercial media. Thus a song need not be old in order to qualify, but it must outlive its vogue in sheet music and records. That is, antiquity is a *de facto* but not *de jure* requisite. Variation is another useful indicator. Respect for the printed word means that the existence of variation generally is proof that the printed authority has lost its influence. It should be noted, however, that at certain periods in our musical history it was not uncommon for different printed versions of the same song to exist side by side; examples are discussed elsewhere in my book. Oral transmission is by its very nature proof that the transmitted piece is not entirely dependent on commercial media; therefore, if we can convince ourselves that a single documented case of oral transmission is not unique, we can be satisfied that it indicates a folksong. Popular songs are often the forgotten siblings of folksongs, disappearing with the sheet music that first gave them life.

Not all folksongs originated on broadside, sheet music, or phonograph disc. Some never

had a commercial aspect, coming rather from the lips of some local poet or balladeer who sought merely to entertain his own family and friends--or perhaps simply to gain relief from inner tension by the cathartic process of creating a song. These pieces meet the requirements of definitions of *folksong* more conservative than mine. However, one can still apply the test of oral transmission to such pieces. My own view is that if they fail that test, they may be considered folk-like songs (if they are in the style of folksongs), but not folksongs.

Since the 1920s, American record companies have explored and exploited many musical subcultures. Popular music was the nationally distributed product with which the record industry saturated the nation's "middle-brow" listeners. It differed from "high-brow" or classical music in that it was danced to or sung along with or talked over, but never just listened to. Its audience was the entire nation; its performers were professional, often trained musicians and singers; its creators were likewise professional, often trained musicians, but usually they were not the performers.⁴

The musical subcultures to which I refer were mostly ethnic enclaves within the United States that were in contact with the popular culture but still maintained at least a partial separateness from it. These cultures included Polish-Americans of the Midwest, Finnish-Americans of Michigan, black Americans of Harlem and other urban ghettos, the Jewish ghettos, Cajuns of the Louisiana bayous, Mexican-Americans of the Southwest, French-Canadians of the Northeast, and at least two dozen other foreign language groups. For each of these groups the basic pattern was the same: the record company went to the well-established performers within the appropriate community, recorded them, frequently on-site, and advertised and sold the records in that same community. The content of the music varied greatly, from genuine folksongs to foreign-language ethnic culture. Record companies were not very discriminating when they began these ventures; they did not ask if a particular number, rendered in, say, Lithuanian, was a translation of a current American pop hit, or was an Italian operatic aria offered in Lithuanian, or was an old Lithuanian hymn. Naturally, as the genres persisted, the more successful artists turned less and less to old standards and folk pieces, more to new, unrecorded selections, frequently of their own composition.⁵ The two most extensive of these genres were those that had the largest audiences: hillbilly music, aimed at the rural white South, and race records, aimed at both the southern rural and the northern ghetto blacks.

According to this view, hillbilly music is solely a recorded phenomenon. However, a much broader connotation is sometimes meant. Some writers use the term to refer to the semiprofessional string-band and minstrel-singer (in the European sense) traditions that existed

in the rural South alongside the domestic, non-commercial musical traditions.⁶ The latter was home music, made strictly for private or near-private consumption. It was the tradition that has preserved, for centuries, our country's heritage of the old British folksongs and ballads. The former traditions catered to the local but not-so-private demand for entertainment--Saturday night dances or local concerts in the nearby schoolhouse. The latter preserved the unaccompanied older singing styles; the former provided a mixing pot for several styles: Anglo-American folk, Afro-American folk, and middle-American popular, always with instrumental accompaniment, often with vocal harmonization.

This sharply drawn distinction between the domestic and the hillbilly traditions was in reality often rather blurred. Indeed, there were a few unaccompanied singers who recorded commercial discs; there were a few nonprofessionals who found their way to the studios in response to requests for talent published in the papers. But by and large, the two traditions did remain distinct, especially after the first two or three experimental years of hillbilly recordings. With few exceptions, the hillbilly recording artists were men (and some women) who sought to make their livelihood solely through their music. With few exceptions they were rural southerners steeped in the folk culture of their native county, whose first musical experiences were ballads sung by a mother, or banjo songs performed by a father, or fiddle tunes played by an uncle. In the first few years of recorded hillbilly music--1922 through 1925--the selections they brought to the studios included a generous share of pieces from oral tradition (or its instrumental analog); in the years that followed, they wrote an increasing proportion of their own material, in the style of the older traditional pieces.

The roots of both hillbilly and race music in older traditional Anglo-American and Afro-American folk musics have been carefully traced.⁷ But it is also valid to view these developments in the context of America's popular music. Although songsters and other inexpensively produced songs and music were printed in this country well before the revolutionary war, it was probably not until the rise of the minstrel stage in the 1830s that American music broke out of the mold shaped by the styles of our European ancestors. The quantity of music published before the minstrel era was not large, even when allowances for the small national population are made. Sonneck and Upton's *Bibliography of Secular American Music (1801-1825)* cites 10,000 items, a good indicator of the quantity of material printed in the first quarter of the nineteenth century. The growth curve soared upward after the Civil War, as the surge in urbanization and industrialization provided both the means and the market for a mass-produced entertainment medium. In 1878, the first

year for which detailed figures are available, almost 3,800 musical compositions were copyrighted. By 1890 the annual production exceeded 9,000 pieces.

While probably most of the popular songs of the period dealt with love, romance, and other tender sentiments, there were a remarkable number of pieces of a topical nature. Every major new technological achievement was commemorated in popular song. Consider, for example, "Atlantic Telegraphic Polka" (1858), by A. Talex; "The Ocean Cable Polka" (1858), by Fritz Kielblock; "The Telegraph" (1865), by W. J. Wellman, Jr.; "The Great Graphic Balloon Galop" (1873), by William H. Fitch; "Battle of the Sewing Machines" (1874), by F. Hyde; "The Wondrous Telephone" (1877), by Thomas P. Westendorf; "The Highway in the Air, or a Ballad of the Brooklyn Bridge" (1883), by Elf St. Moritz and John Vortsatz.

Although writers a half-century ago marveled at the survival of pre-nineteenth-century culture in the southern highlands--it was reported that Elizabethan English was still spoken in the Appalachians--the isolation was never so complete as such romanticized accounts suggested.

Black and white rural southerners were always exposed to national popular music. Even what meager evidence we have is sufficient to prove that nationally distributed popular songs from every decade since the 1820s have entered oral tradition in that part of the country. Sheet music was obtainable almost everywhere, and even back in the mountains a surprising number of dwellings had pianos or small pump organs. However, probably of greater impact on rural southern life was the regular procession of live entertainment that paraded through the countryside--traveling minstrel shows, circuses and other tent shows, and the ubiquitous patent-medicine doctor and his medicine show. Many early hillbilly and race artists acquired their training in such entourages in the years before World War I, and by watching them many more kept up to date on the musical happenings of the nation. The formative years of hillbilly records witnessed the recording of more songs traceable to the latter-nineteenth-century minstrel and vaudeville stage than to older folk traditions.

Southern whites, predisposed through their Anglo-American folk heritage to the narrative ballad, took a ready liking to the Tin Pan Alley balladry of the 1880s and 1890s.⁸ This congenial wellspring dried up after the turn of the century, as popular music turned from the ballad to the dance craze, opening the curtain on ragtime, jazz, and other instrumental forms. The ballad singers, left out, had to cling to the nineteenth-century favorites. But the rural instrumentalists had their heyday. Musicians who got their first calluses on their pappy's fiddle and banjo learned to play the guitar from

black construction workers who were part of the railroad road gangs that laid the way for the steel rails. Infiltrating the hills from the city were other strange instruments--mandolin, ukulele, Hawaiian guitar, harmonica, autoharp. The older Anglo-American fiddle tunes and dances gave way to rag-timey and jazzy numbers. Reels and hornpipes, carried across the Atlantic by Scots and Scots-Irish fiddlers and played with double stops and drones, were joined by relaxed and syncopated blues melodies accented with flatted thirds and sevenths. This, more than the unaccompanied ancient ballads and solo fiddle pieces of the eighteenth century and earlier, was the paternity of the hillbilly music that emerged on record a decade or so later.

I would be embarrassed to describe in only a few paragraphs the complex and fascinating histories of hillbilly and race music were it not that several fine studies have already been published. Pioneering work by a small but dedicated band of folklorists, record collectors, and historians has resulted in a thorough understanding of the beginnings of these industries, although many of the fine details--the stories of the individual artists who contributed in no small measure to the success of those industries--are often still lacking.⁹

Briefly told, the origins of the two genres of recorded race and hillbilly music were similar, both resulting from almost chance encounters between industry and artist. Early in 1920, Perry Bradford, a black, Alabama-born songwriter living in New York, took it upon himself to convince the record industry of the merits of recording black talent for a black audience. Prior to that time, few blacks, apart from comedians and singers of Europeanized spirituals, had been given the opportunity to record. Bradford brought Mamie Smith, a black singer who had achieved some success in a Harlem musical, *Made in Harlem*, to Victor's recording studios; there, in January, test pressings were made of her singing two of Bradford's compositions. The recordings were never released. When Columbia refused to audition Mamie, Bradford was forced to appeal to the smaller record companies. In February, he persuaded Fred Hager of the General Phonograph Company to let Mamie cut a few numbers, but only after Hager had been dissuaded from his idea of using Sophie Tucker for Bradford's pieces. The two selections, released in July, were heralded in the black press, and sales were unexpectedly high. Mamie was called back to the studio in August to record another pair of numbers, including "Crazy Blues." Although her style was more that of a pop than a blues singer, and although blues songs were nothing new in 1920, the event was noteworthy because it revealed to the industry that there was a vast untapped market of black consumers willing to purchase recordings by black artists. Other record companies were quick to follow the trail blazed by General and its label, Okeh records. The smaller outfits

moved first: Arto recorded Lucille Hegamin in November, 1920; in March, 1921, Pathe-Freres waxed two sides by Lavinia Turner, and Emerson recorded two by Lillyn Brown. The Starr Piano Company recorded Daisy Martin for its Gennett label in April; the black-owned Black Swan brought Alberta Hunter into its studios in May; Paramount recorded Trixie Smith in September; and that same month, Columbia, one of the giants, braved a record session with Edith Wilson.

These were the trailblazers, but in the perspective of history they are seen to have been lesser luminaries. The styles of these early female performers were, broadly speaking, similar. All sang a melange of jazz, pop, and classic twelve-bar blues songs to the accompaniment of a small jazz combo. Though mostly southern born, all were more pop than blues singers. The industry surged forward in 1923 with the recording of a funkier brand of classic blues (some prefer the term *Harlem blues*) singers; Paramount recorded Ida Cox and Ma Rainey that year, both of whom had begun their musical careers in black traveling minstrel shows early in the century; and Columbia found Bessie Smith, a one-time protege of Ma Rainey, and Clara Smith, well established on the vaudeville circuits by 1918. These women proved to be giants, especially in terms of their commercial impact. Within a few years, however, their music, too, was supplanted by a rougher type of blues--the country blues, featuring (generally) male singers accompanied by their own guitars (or occasionally piano, banjo-guitar, or other instrument). Okeh recorded Atlanta guitarist Sylvester Weaver in 1923, and Ed Andrews, possibly the first country blues singer on wax, in April, 1924, in Atlanta. The Starr Piano Company recorded Johnny Watson (Daddy Stovepipe) and Sam Jones (Stovepipe #1) within a few days of each other in May, 1924. Paramount brought Papa Charlie Jackson to the studios in August, probably from New Orleans. In 1925 a Dallas music store employee recommended to Paramount officials that they record a local street-singer/guitarist known as Blind Lemon Jefferson. The following year that company found another star in Florida's ragtime guitarist Arthur Phelps, known better as Blind Blake. Columbia's first country blues singer was Peg Leg Howell from Atlanta, recorded in 1926. Not until 1927 did Victor make its first field trips to record local blues singers, visiting Atlanta, Memphis, Bristol, Charlotte, and Savannah. In the few remaining years before the Depression, the blues market was dominated by a handful of artists: Jefferson, Blake, Bessie Smith, Ma Rainey, Clara Smith, and Ida Cox headed the list. Each piled up more than forty releases--Bessie Smith, nearly eighty.

Although country blues emerged as the main staple of race records in the latter 1920s, record companies did manage to wax a small but important number of pre-blues-styled folksingers, sometimes called songsters, the residue of an earlier black musical tradition. These men sang

some blues, but their repertoires were also laden with older ballads and minstrel songs. Papa Charlie Jackson was the first of them to be recorded. In 1927 Vocalion recorded Furry Lewis in Memphis, beginning the session with "Rock Island Blues." Later sessions produced a never-released "Casey Jones Blues" and a two-part "John Henry," while for Victor he recorded "Canon Ball Blues" and a two-part "Kassie Jones." In the same city in 1927 Paramount struck pay dirt with Gus Cannon, but they lost him the following year to Victor, for whom he recorded "Big Railroad Blues" with his Jug Stompers. Vocalion recorded another old-timer, Jim Jackson, in Chicago in 1927. Along with some older minstrel pieces he recorded "Mobile-Central Blues." The following year two Avalon, Mississippi, hill-billy musicians recommended that Okeh record a local black guitarist/singer, John Hurt. His "Casey Jones" was never issued, but "Spike Driver Blues" was widely influential in later years. In 1921, the term *colored* was used to describe the new genre of recorded music, but in 1923 Okeh introduced the appellation *race*, and it soon became standard.

Country blues, the only form of Afro-American folk music to be commercially recorded in quantity, dominated the race market from Blind Lemon Jefferson's first recordings of spring, 1926, until the Depression. The first important suggestions of a new style were the recordings of Leroy Carr and Scrapper Blackwell, a piano/guitar combination whose more urbane and polished duets pointed the path away from the generally rougher and spontaneous country blues to a more city-influenced sound. In part, their popularity was due to the danceability and singability of their material. (Many country blues were hardly singable by typical record buyers.) Carr and Blackwell's first big hit, released in mid-1928, was "How Long Blues," a splendid example of the use of railroad lyrics in a blues song. Its immense success was responsible for their recording six separate versions of it in four years. Little music was recorded between 1930 and 1934, but after then, when activity picked up, a dominant blues style was that of Carr and Blackwell.

As 1940 approached, the black community began buying an increasing proportion of records in nonblues styles--performances by black artists that were much closer to the standard white popular music of the time than blues were. Vocal ensembles, both sacred (Golden Gate Quartet) and secular (Ink Spots), big bands (Duke Ellington, Count Basie, Lionel Hampton), and small combos (Louis Jordan) gained ascendancy.

The diversity of musical styles--as well as dissatisfaction with a terminology that bore unpleasant sociological implications to many consumers--led to a search for more appropriate labels. During the war Decca inaugurated its 8500 "sepia" series for black nonblues material, to parallel its 7000 "race" series begun in

1934. In 1942, *Billboard*, the leading trade publication, began charting popular hits by black artists under the title "Harlem Hit Parade." For a while, the editors switched to the label *race* again, but in 1949 they settled on *rhythm and blues*. Although blues recordings continued to constitute a portion of this heterogeneous field, in general, blues and nonblues R&B began more and more to reflect the fact that a growing proportion of performers and listeners were urban rather than rural dwellers.¹⁰

Recorded hillbilly music was slower to get off the ground than was the music recorded for "the race." Probably the first traditional rural white artists to record were Alexander "Eck" Campbell Robertson, a Texas fiddler, and Henry C. Gilliland, an Oklahoma fiddler, who decided to visit Victor's New York studios to cut some records before returning home from a Confederate Veterans' Reunion in Richmond, Virginia. Their initial waxings, made in June, 1922, were not released for almost ten months. In 1923, Henry Whitter, a cotton-mill worker and part-time musician from Fries, Virginia, went north on his own initiative to persuade Okeh's staff to record his voice, guitar, and harmonica. He was recorded, but the masters were not utilized for some time.

The event that opened industry's eyes to the potential market at hand was the recording, in June, 1923, of Atlanta's Fiddlin' John Carson. This came to pass because Polk Brockman, an Atlanta record distributor attending a business convention in New York where sagging sales were discussed, was struck with the idea of recording local talent. Carson, a painter by trade but a prominent fiddler and entertainer in north Georgia, came immediately to mind. Carson's initial disc, recorded and released with great reluctance by Okeh's executives, reportedly sold in a frenzy in Atlanta, and a new industry was born. In 1924, Okeh recorded a host of talent in the Atlanta area. The Aeolian Company entered the new field in the same year with three Tennessee performers of local renown: Uncle Dave Macon, who later became the first featured star on the Grand Ole Opry; Uncle Am Stuart, a near-seventy-year-old fiddler; and George Reneau, known as the "blind minstrel of the Smoky Mountains." The Starr Piano Company made a few recordings of Kentucky artists that year, but did not get into hillbilly music in a serious way for another year. Columbia's initial ventures in the field were also in 1924, with Gid Tanner and Riley Puckett of Atlanta, Ernest Thompson of Winston-Salem, and Samantha Bumgarner and Eva Davis of Sylva, North Carolina--all well known in their home locales. Traditional folksongs figured heavily early in the recorded output of these pioneers, and railroad songs were well represented.

A major landmark in hillbilly music was the career of Jimmie Rodgers. During his brief recording career, 1927 through 1933, he domin-

ated the industry. He created a national style of country music, welding together the images of cowboy and railroad wanderer, the risqué classic blues lines and the sentimental ballads of Tin Pan Alley. He was the first major country performer to utilize unidentified studio sidemen: he was the star, they were the anonymous accompaniment. Rodgers popularized a form of white blues music--a pale imitation of the classic city blues--that made frequent use of railroad imagery. Following in Rodgers's footsteps trooped a retinue of country stars--Jimmie Davis, Gene Autry, Cliff Carlisle, Hank Snow, Wilf Carter--who perpetuated the themes of railroads, hoboes, and wanderers. For twenty years after Rodgers almost every major country singer had one or more hits in this vein.

Through the 1930s and 1940s, the mainstream of hillbilly music--like that of race music--moved further and further from rural roots. And, as in the case of race music, dissatisfaction with the term *hillbilly* eventually led to a new rubric. In 1944, *Billboard* inaugurated a chart of "folk songs and blues" for hits not in the standard popular category. In 1949, it switched to the terms *country* or *country and western*.

So much for the broad outlines of these two genres of recorded music. What of their scope and significance? How many hillbilly and race recordings were made in the 1920s and 1930s? How many were issued? How many copies of each release were sold? Were sales national or regional? Finally, what was the impact of this music on the noncommercial folk music tradition? Most of these questions cannot be answered at present. The statistics that one would like to be able to examine are often not available. Record companies have, alas, not conducted their accounts with an eye to the future needs and interests of sociologists, folklorists, and historians. Old logs and ledgers, as well as old masters and original recordings, have been periodically destroyed to an extent that brings tears to the eyes of collector, fan, and scholar alike. Discography, the analytic tool that does for the recorded document what bibliography does for the written, is still a very primitive discipline. There is today no published work or collection of works to which one can refer to assay the recorded output of the thousands of hillbilly musicians who stood before microphones since the inception of the industry in 1922. And without even this basic knowledge of what was recorded and released, it becomes sheer fantasy to speculate on other matters, such as extent and distribution of sales, or analyses of thematic content. The state of affairs in the field of race records is considerably more advanced; Paul Oliver has made a notable beginning in the sociological analysis of blues lyrics.¹¹ Furthermore, we have a single volume of discographic data that purports to catalog all the blues and gospel recordings made prior to 1942.¹² Grant-

ing some subjectivity in the author's decision of what constitutes sufficient "negroid" content to justify inclusion, the volume is a tool of first-order importance. For each recorded item, this reference gives, where known, recording date and location, personnel, title, master number, and the labels and numbers of the various releases.

From their extensive discographic researches in the area of race records (they prefer the term *blues and gospel*), Dixon and Godrich compiled figures on the number of releases for each year between 1920 and 1941.¹⁴ Similar figures have not been published for hillbilly records, but they can be estimated from unpublished discographic data that are available.

Year	Hillbilly records		Race records	
	Total number	Number of releases excluding overlap	Number of releases excluding overlap	
1924	80	80	225	
1925	225	225	250	
1926	400	300	325	
1927	1,050	675	500	
1928	1,150	650	500	
1929	1,250	800	500	
1930	1,025	725	500	
1931	975	575	400	
1932	825	475	200	
1933	850	275	150	
1934	825	375	225	
1935	975	375	350	
1936	1,000	375	400	

It should be stressed that these figures for hillbilly records are preliminary and subject to about 10 percent uncertainty. Nevertheless, they are sufficient to indicate some basic facts. One obvious inference is the profound effect of the Depression on record releases, augmented by the growing popularity of the competitive medium of radio. Recording activity slowed greatly in 1930; much of what was issued in the next three years was material that had been recorded earlier. A second conclusion is that after the first year or two, the figures for hillbilly releases and race releases were comparable. In the period of 1927-28, the total number of popular releases (including hillbilly and race) was approximately 8-10,000 records per year. Thus, at their peak, hillbilly and race records accounted for about 15 percent of the number of releases. This does not necessarily imply that they accounted for a like fraction of the total sales. Corresponding figures for more recent years are similar. During the 1960s, the number of singles released ranged from 6,000 to 7,000 records each year. Of these, about 10 percent were country and western, while rhythm and blues plus spiritual (the modern categories that are approximately equivalent to blues and gospel) releases ranged from 5 to 9 percent.

Information on sales of individual records is very scarce, as record companies have always been tight-lipped about sales figures. In 1962

210 million singles were sold, or an average of 31,000 copies for each of the 6,700 singles released. (This ignores the complication that some sales were for records released in previous years.) However, if one subtracts the 60 million-selling discs, the average of the remainder is less than 22,000. In 1927-28, approximately 100 million of the 8-10,000 singles were sold, or about 10,000 copies per single. Since few discs sold in very large quantities, this figure does not have to be corrected very much to obtain a median rather than average value.

Did the average hillbilly or race record sell as well as the average popular record? Based on currently available information, the answer would be no. On the Victor label, the industry leader, the most successful pop artists such as Paul Whiteman, Gene Austin, or Helen Kane occasionally hit 200,000 to 500,000 copies (very rarely more) before the Depression, but more typically sales were in the 30,000-to-50,000 range. Only one hillbilly disc, Vernon Dalhart's "Prisoner's Song"/"Wreck of the Old 97," sold in excess of 1,000,000 (and just barely). Jimmie Rodgers, the next most successful hillbilly artist, exceeded a quarter-million sales only three or four times; these hits included his "Waiting for a Train" and "Ben Dewberry's Final Run." The Carter Family, Victor's next-best-selling hillbilly group, sold more than 88,000 copies of "Engine 143," but the not quite 25,000 for their "Cannon Ball" and "Western Hobo" was more typical. Travis B. Hale and E.J. Derry, Jr.'s "The Dying Hobo" did surprisingly well at 58,000. Other hillbilly artists enjoyed considerably lower sales. Vernon Dalhart's "Jesse James" sold 13,300. Frank Luther's "Wreck of the Number Nine," another popular song by a popular singer, sold only 11,600, and Bob Miller's "Little Red Caboose behind the Train," fewer than 8,000. Blues artists sold comparably or slightly poorer. El Watson's harmonica instrumental "Narrow Gauge Blues" sold 17,000 copies, while Buddy Baker's "Boxcar Blues" sold 9,400.

The most successful artists recording for Columbia, the second largest firm at the time, tallied up fewer sales. Best-sellers by the Skillet Lickers, one of Columbia's most popular string bands, topped a quarter-million (though not often); their coupling of "John Henry" and "Wreck on the Southern Old 97" sold about 60,000. Smith's Sacred Singers, Columbia's best-selling sacred group, placed 52,000 of one of their singles, "Life's Railway to Heaven," in consumers' homes. These figures were exceptional. Even Vernon Dalhart, whose total hillbilly record sales over a period of several years undoubtedly exceeded those of any other artist, could often do no better than 6,000 or 7,000 copies with a Columbia release (and sometimes no better with Victor), even during the peak year of 1929.

Most other companies were dwarfed by comparison with Victor and Columbia. The popular

team of Martin and Roberts, who recorded for the Starr Piano Company, offers a good example. In 1928 they recorded "Eastbound Train." It was released on the company's primary label, Gennett, as well as on their cheaper Champion label, and also on Sears's Supertone label. Fewer than 600 copies of the Gennett release were sold; Champion sales were under 5,000, and Supertone sales, under 6,000. These figures are typical of all their releases, and probably higher than for Starr's average hillbilly artists. During 1931-32 it was not uncommon for a disc to sell fewer than 500 copies. The Deep River Plantation Singers' 1931 recording of the spiritual "Train's a Comin'" for Starr was released on four labels; the Superior release, on sale for three months during 1932, sold 83 copies. Bernice Coleman's composition "The Wreck of the C & O Sportsman" was recorded for Starr and issued only on Superior; total sales for the ten months it was available in 1931-32 were only 370. Even sales on the Victor and Columbia labels dropped precipitously. Joe Steen's "Crazy Engineer," issued in January, 1932, sold a mere 500 copies, and the Burnett Brothers' "Countin' Cross Ties," issued in November of that year, sold fewer than 250 discs.

The biggest artists could do little better during the Depression. The Carter Family's Victor release "Wabash Cannonball," another November, 1932, issue, sold only 1,700 copies. The enormously popular Charlie Poole recorded "Milwaukee Blues" for Columbia; it was issued in September, 1931, but only 800 customers could be persuaded to buy it. One can only marvel at an industry that continued to issue records when the response was so slight; surely many releases were losing propositions financially. These figures document only a few scattered examples. While they are probably representative, a more extensive analysis must wait until complete data are available.

Little can be said about the geographic distribution of hillbilly and race record sales. Although the original premise on which these genres were initiated was that the industry could be stimulated by locally distributing recordings by locally known artists, by the mid-1930s distribution was essentially nonlocalized. How fast the transition occurred, we don't know. The energetic entry of Sears into the selling of hillbilly records in 1926 must have helped delocalize the distribution. Sears did have regional catalogs, but a comparative examination of several concurrent ones indicates a much more uniform series of releases than one might imagine. Virtually the same items were advertised in the catalogs for Los Angeles, Chicago, Philadelphia, and Kansas City.

What has also not yet been adequately assessed is the effect of hillbilly and race records on oral tradition. The qualitative features of the interaction are apparent. Hill-

billy and race recordings--unbeknownst to the recording companies at the time--became the first major collection of traditional American folk music, preceding by several years any comparable extensive field recordings by professional folklorists.¹⁵ Like broadside ballads, hillbilly records must have served to place the stamp of authority on some versions of traditional pieces at the expense of others. After a song was recorded by such popular artists as the Carter Family or Jimmie Rodgers or Roy Acuff, other versions appeared only rarely. At the same time, hillbilly recordings served to soften the distinctiveness of regional styles of music and gradually replace them with one nationalized style of country music; today the focal point of that style is Nashville. In contrast, the blues field was better able to sustain several distinct regional styles well into the World War II era. More interestingly, hillbilly records offered a market for new songs and ballads; and musicians and singers, ready for the opportunity, served up a fascinating collection of topical songs and ballads about a variety of current issues, both local and national. Just as the black-letter broadside ballads of the sixteenth and seventeenth centuries often served as newspapers in verse, spreading accounts of floods, monstrous births, hangings, and plagues, so can one find among the 78 rpm recordings of the 1920s and 1930s a wealth of material about train wrecks, air disasters, mine accidents, deeds of local badmen, Prohibition, Social Security, the Depression, women's suffrage, new hair styles, and many other topics. To many students today, the genre was most exciting when the discs served as the originators of the songs cut in their grooves, rather than simply as disseminators of older topical ballads that recounted affairs of a by-gone age. Many of these songs, like the broadside ballads before them, outlived the currency of the physical medium itself and entered oral tradition for one or more generations. Some have since slipped out of oral tradition; every folksong eventually does. Hillbilly records were thus innovative in that they provided new songs and different styles to the community. But they were conservative in that--at least partially--they returned control of the music to the people, a control they were losing through the successive waves of sheet music, popular phonograph records, and radio. Some southern musicians found hillbilly music "new-fangled"--too uptown for their own tastes. Others, finding it not modern enough, turned to some sort of jazz in a personal quest for respectability. What has been the net effect? Would rural folk music be more or less hillbilly music? This is another question that awaits an answer.

Earlier I distinguished between those folk-songs that originated on broadsides or sheet music or other commercial media and those that never had a commercial life. Another dichotomy,

not quite equivalent but perhaps more useful, distinguishes between those songs that originated within the folk culture and those that originated out of it, but in the mainstream of popular culture. According to this division, hillbilly and race songs created for the phonograph are generally within the scope of the folk culture, even though they are of commercial origin.

The next logical question--Why do some songs enter oral tradition?--cannot be answered, for in no case can we be sure that a song did not enter oral tradition. Our current body of folksong is the residue left behind after two screenings: (1) it must have entered oral tradition, and (2) it must have been found there by some collector, academically trained or otherwise. Who is to deny that a song was not found there simply because no one looked long enough and carefully enough? Our quest for folksongs is made with a very coarse-mesh net.

One of the most extensive state collections is represented in *The Folksongs of Virginia*. Some 3,200 items are reported, collected over a period of nearly four decades. During that time, probably 5 million people lived in Virginia; it would be conservative to estimate that 10 percent had some folksongs in their repertoires--typically a half-dozen songs. The collection thus would represent about 0.1 percent of the extant body of folksong. This would not be bad if we could be sure that it was a random sampling; but we know well that it was far from random. Many collectors have strong biases that tend to exclude entire categories of song in favor of others; and some regions are heavily canvassed, while others are completely overlooked. Today, some young folklorists are calling for more theory and less collecting. Alas, their arithmetic is faulty; the job of collecting is far from complete.



NOTES

1. *The Roxburghe Ballads*, edited by J. Woodfall Ebsworth and William Chappell (Herford: printed for the Ballad Society by S. Austin & Sons, 1871-99), vol. 3 (1880), pp. 333-339.
2. Alexander H. Krappe, *The Science of Folklore* (1929; rpt., New York: W.W. Norton, 1964), p. 153.
3. An excellent introduction to broadside balladry is given by Leslie Shepard in *The Broadside Ballad: A Study in Origins and Meaning* (London: Herbert Jenkins, 1962). In the nineteenth century, English broadsides were typically priced at a penny each. A shilling seems to have been typical payment to broadside ballad authors, with no royalties. Shepard cites one ballad on the execution of a murderer that sold 2.5 million copies.
4. My casual distinction between popular culture and high culture should not suggest that this subject has not been examined carefully by sociologists and historians in recent years. See Graham Vulliamy, "A Re-Assessment of the 'Mass Culture' Controversy: The Case of Rock Music," *Popular Music & Society*, 4 (1975), 130-155, for a useful review of some approaches to the problem of defining popular music vis-a-vis so-called serious music. Ray Browne identifies as popular culture "all those elements of life which are not narrowly intellectual or creatively elitist and which are generally though not necessarily disseminated through the mass media" ("Popular Culture: Notes toward a Definition," in *Popular Culture and Curricula*, edited by Browne and Ronald Ambrosetti [Bowling Green, Ohio: Bowling Green University Popular Press, 1970], p. 11). Using Browne's phrase "creatively elitist" as a springboard, I would suggest that popular music aims at quantitative success (i.e., mass approbation and, therefore, sales), while serious music aims at qualitative success (i.e., approbation by peers).
5. Little has been written about these ethnic series. An important beginning is Pekka Gronow, "A Preliminary Check-List of Foreign-Language 78s," *JEMFQ*, 9 (Spring, 1973), 24-31. One of the first reissue series in this country to feature some of this material is the Library of Congress *Folk Music in America Bicentennial Series*, edited by Richard K. Spottswood. For a fuller treatment see *Ethnic Recordings: A Neglected Heritage*, to be published by the American Folklife Center, Library of Congress. (For a complete list of abbreviations and short titles used in this book, see the Bibliography.)
6. "Domestic tradition" is the categorization D.K. Wilgus used in his *JAF* record reviews for many years. This concept is developed in Anne Cohen and Norm Cohen, "Folk and Hillbilly Music: Further Thoughts on Their Relation," *JEMFQ*, 13 (Summer, 1977), 50-57.
7. Some useful approaches to the development of the Afro-American commercial traditions (blues, jazz, etc.) from their folk roots are Marshall Stearns, *The Story of Jazz* (New York: Oxford University Press, 1956); LeRoi Jones, *Blues People* (New York: William Morrow, 1963); Harry

- Oster, *Living Country Blues* (Detroit: Folklore Associates, 1969); and Paul Oliver, *The Story of the Blues* (Philadelphia: Chilton Book, 1969). For a very early and particularly relevant study of how one hillbilly ballad grew out of folk tradition, see Alfred Frankenstein, "George Alley: A Study in Modern Folk Lore," *Musical Courier*, Apr. 16, 1932, p. 6, reprinted in *JEMFN*, 2 (June, 1967), 46. One of the first broad treatments of the subject was Fred G. Hoeptner, "Folk and Hillbilly Music: The Background of Their Relation," *Caravan*, No. 16 (Apr.-May, 1959), pp. 8, 16-17, 42, and No. 17 (June-July, 1959), pp. 20-23, 26-28. A more accessible and extensive survey is chap. 1 of Bill C. Malone, *Country Music, U.S.A.: A Fifty Year-Year History* (Austin: University of Texas Press, 1968).
8. See Norm Cohen, "Tin Pan Alley's Contribution to Folk Music," *WF*, 29 (Jan., 1970), 9-20.
 9. The essential study of the formative years of hillbilly music is Archie Green, "Hillbilly Music: Source and Symbol," *JAF*, 78 (July-Sept., 1965), 204-28. He further examines the early years of both hillbilly and race records in *Only a Miner* (Urbana: University of Illinois Press, 1972), chap. 2. Several important books on country music have been published in the past few years, including Bill C. Malone and Judith McCulloh, eds., *Stars of Country Music* (Urbana: University of Illinois Press, 1975), and Charles K. Wolfe, *The Grand Ole Opry: The Early Years 1925-35* (London: Old Time Music, 1975).
 10. See Barret Hansen, "Negro Popular Music, 1945-1953," M.A. thesis, UCLA, 1967.
 11. Paul Oliver, *Blues Fell This Morning* (London: Cassell, 1960), published in the United States under the title *The Meaning of the Blues*, and *Screening the Blues* (London: Cassell, 1968).
 12. John Godrich and Robert M. W. Dixon, *Blues and Gospel Records, 1902-1942*, rev. ed. (London: Storyville Publications, 1969).
 13. See *ibid.*, and also Robert M. W. Dixon and John Godrich, *Recording the Blues* (London: Studio Vista, 1970). For details on three individual companies (Columbia, Victor, Starr), see Dan Mahony, *Columbia 13/14000-D Series (Numerical Listing)* (Stanhope, N.J.: Walter C. Allen, 1961); Brian Rust, *The Victor Master Book, Volume 2 (1925-1936)* (Hatch End, Middlesex, England: Brian Rust, 1969); and Norm Cohen, "Computerized Hillbilly Discography: The Gennett Project," *WF*, 30 (July, 1971), 182-93.
 14. Dixon and Godrich, *Recording the Blues*, pp. 104-5.
 15. My remarks are not intended to belittle the pioneering fieldwork by folklorists Robert W. Gordon and Frank C. Brown, both of whom had used portable equipment to record traditional singers prior to 1920.



Curley Collins (left) and Tex Forman. Ca. 1937

TEX FOREMAN AND CURLEY COLLINS REMEMBER

POP ECKLER AND HIS YOUNG'UNS

By Wayne W. Daniel

The importance of pioneer artists in the country music field seems, all too often, to have been evaluated on the basis of the number of commercial recordings they made during their careers. Old 78 rpm discs discovered in attics, basements, and Salvation Army stores, and the vintage catalogs and other documents of the companies that recorded country musicians in the 1920s and 1930s provide historians with "hard" evidence that certain artists made a "significant" contribution to the evolution of country music. It is frequently implied that if an artist was recorded, he or she had a major influence on later artists as well as on the subsequent nature of the genre. The evidence left behind by pioneer country musicians who never made a phonograph record is much less tangible yet their influence, via radio broadcasts and stage performances, on modern country music may have been just as great as that of individuals who recorded extensively. Hard evidence in the form of radio and stage show scripts, when it existed at all, is much less readily available for study.

The impact of the unrecorded pioneer artist or group, therefore, must not be overlooked nor minimized. A case in point is the group known as Pop Eckler and His Young'uns, an extremely popular act on Atlanta's WSB from 1936 to 1942. Heard on the radio station's daytime country music program, the Cross Road Follies, and on a Saturday night barn dance that was also broadcast by WSB, Eckler's group was heard by thousands within the range of the 50,000 watt "Voice of the South." Eckler and his Young'uns also presented stage shows in theaters and school auditoriums throughout Georgia and in parts of the neighboring states of Florida, Alabama, North and South Carolina, and Tennessee. In addition, they were heard at various times on two other Atlanta radio stations, WGST and WAGA. But they never made a record.

Malone notes that the migration of southerners to northern cities to work in defense plants, and the intermingling of southern servicemen with their counterparts from other parts of the country helped popularize country music and make it a national rather than a regional phenomenon.¹ Native southerners carried their musical tastes with them; and in places where

their type of music was not available, they created their own by forming amateur and professional groups featuring, in the words of Malone, "guitars, nasal country voices, and the current hillbilly songs."² No doubt, the tastes of those from Georgia and surrounding states who participated in this dissemination of country music bore the imprint of Pop Eckler and His Young'uns and other unrecorded performers as well as the stamp of recording stars such as Jimmie Rodgers and the Carter Family.

In recent interviews with two long-time members of Eckler's group, Tex Forman and Curley Collins, they recalled their experiences in Atlanta as well as their pre- and post-Atlanta careers. Forman and Collins were both born in Kentucky: Curley (Ruey) Collins on July 28, 1915, at Catlettsburg, and Tex (Other Woodrow) Forman on September 15 of the same year at Pargan. Both came from musical families and grew up listening to music on phonograph records, on the radio, and in the living room as performed by their parents and other members of their families; and both learned to play an instrument at an early age.

Forman obtained his first guitar when he was twelve years old. "I was staying with a cousin who worked in the clay mines there in Kentucky. He had a mule that he used to haul clay with. One day I was taking the mule and wagon to town to get a load of mule feed when I saw this fellow walking along with a guitar. I gave him a ride, and before we got to where we were going, I bought the guitar with three dollars of my cousin's money. I never did pay him back." Nevertheless, his cousin taught him to play the newly-acquired guitar, which was a Bradley Kincaid Hound Dog model. He had earlier learned to play the harmonica.

When he was sixteen years old, Forman went to Mansfield, Ohio, to live. Soon after arriving, he secured a job on radio station WMAN singing and playing his guitar and harmonica. "They called me 'The Sixteen-Year-Old Hillbilly,'" he relates. "I had a fifteen minute program every Saturday. They [the station management] sold the program, but I didn't get anything out of it. That was back in the depression days, too. My mother had to scrape up the money for me to ride the street car to the station and back. It cost me ten cents there and



POP ECKLER'S YOUNG'UNS (1 to r) Curley Collins, Tex Forman, Kay Woods, Garner "Pop" Eckler, and Red Murphy. Ca. 1937



POP ECKLER'S YOUNG'UNS (1 to r) Kay Woods, Tex Forman, Curley Collins, and Pop Eckler. Ca. 1937

ten cents back."

After his job on WMAN, which lasted about six or eight months, Tex Forman went on the road. A friend put him in contact with a fiddle player from Parkersburg, West Virginia, named Reedy Reed. "He was one of the best fiddle players in the country," Forman says, "and we got pretty good singing and playing together. So we took off hitch-hiking to Moorehead, Kentucky, to visit relatives. We played and sang on street corners and in beer joints and pool rooms in the towns along the way. By the time we got twenty miles from Mansfield, we had ten dollars, so we went into a car dealer's at Mt. Vernon, Ohio, and spent it on a Model T Ford. By the time we got to the Ohio River, we had maybe ten dollars more."

Back in Mansfield, Ohio, Forman and Reed "fiddled around" awhile until a medicine show came through looking for talent. "That was Chief Black Hawk and His Medicine Show," he recalls. "He said he would give us a dollar a night and our board and room if we would work for him." Forman and Reed found that "room" meant sleeping under the stage. He points out, however, that they didn't mind too much since the medicine show only traveled during the warm season of the year. "During our tour with Chief Black Hawk," Forman continues, "we'd set up and work one place three or four weeks." In addition to playing the guitar and singing, Forman also performed a black-face comedy routine while he was with Chief Black Hawk.

The early 1930s found Forman and Reed in the Ohio River town of Ashland, Kentucky. Also with them were Curley Collins and Slim Claire, calling themselves the Prairie Pals, who had been performing with Chief Skaggs and the Mountain Melody Boys on WSAZ in nearby Huntington, West Virginia. When Forman and Reed decided to join Collins and Claire, the Prairie Pals doubled in size. For approximately a year and a half the new Prairie Pals played nights at the Old Dutch Mill, a bar in Ashland, and did a radio show on WCMJ of that city during the day. Their pay at the Old Dutch Mill was a dollar a night. "We played a few dates out of there," Tex Forman relates, "and we worked fiddling contests with Cowboy Copas and Natchee the Arizona Indian." While performing as one of the Prairie Pals, Forman began doing a country rube comedy act that he would perfect over the next several years.

Curley Collins describes how his father, an accomplished five-string banjo picker, taught him to play the instrument. "When I was ten years old, my father set me down in a kitchen chair with a five-string banjo and told me that when he came home I'd better be playing a tune. He gave my mother orders not to let me up except to eat and go to the bathroom. When he came home I was playing a tune." Collins's first professional experience was with the Mountain Melody Boys with whom he played guitar,

banjo, and tenor guitar.

While Forman and Collins were in Ashland, Kentucky, they met Pop Eckler, who had brought his show there to play at the Madison Theater. It was not long until Forman, Collins, and Reedy Reed were all working for Eckler, who had a country music show on WLW in Cincinnati called "Happy Days in Dixie." Since the program was heard on NBC, it was aired over the network's Atlanta affiliate, WSB. At the time, a man named Lambdin Kay was program director at WSB. Kay's wife, Lucille, served as booking agent for the station's country music talent which included such acts as Bill Gatin's Jug Band, Red and Raymond and the Boys from Old Kaintuck, the Tweedy Brothers, Hank Penny, the Rice Brothers (Hoke and Paul), and Slim Bailey and the Tennessee Firecrackers. These artists performed on the station in return for free advertising of their show dates (which were booked, for a percentage, by Mrs. Kay).

The music she heard on Eckler's "Happy Days in Dixie" program from WLW appealed to Mrs. Kay who had an ear for the type of music that WSB's country music listeners liked, and she offered Eckler and his group a job at Atlanta's most powerful station. He accepted the offer and, in July of 1936, brought his musicians to Atlanta to begin a six-year stint in the "Gate City of the South." Introduced to WSB listeners as Pop Eckler and His Young'uns, the group consisted of Tex Forman (bass and comedy), Reedy Reed (fiddle), Curley Collins (guitar, banjo, tenor guitar), Red Murphy (banjo), and a female vocalist named Kay Woods who would be known in Atlanta as the "Soap Box Soprano," in addition to Eckler. The songs they sang and the tunes they played were the popular hillbilly fare of the day. The group featured vocal solos, duets, and trios composed of various combinations of its members. Their radio and stage programs also featured comedy routines and instrumental numbers.

Eckler, who is now deceased, is remembered by his "Young'uns" as a consummate showman. As one of them recently stated, "Pop was so popular in Georgia by 1940 that he could have run for governor of the state and been elected." The Cross Road Follies program, which featured Eckler's group and had the midday spot on WSB, became one of Georgia's most popular country music radio programs, thanks, in no small part, to Eckler. "By September of 1936, the year we went to WSB," Collins recalls, "our popularity had grown to the point where we were performing in theaters and schoolhouses seven days a week. In some instances we were playing three shows a day. We played in just about every nook and cranny of Georgia, including a place named Coffee, in the heart of the Okefenokee Swamp. We also played show dates in Florida, Alabama, North and South Carolina, and Tennessee.

"We filled the house everywhere we went," Collins continues. "We played Ft. Benning [an



(A Georgia Artists Bureau Attraction)

GARNER "POP" ECKLER

(FORMERLY OF WLW AND NBC)

KAY WOODS

Kentucky Mountain Girl

TEX FORMAN

Radio's favorite comic entertainer

HAYLOFT FIDDLE BAND

Straight from the Mountains of Kentucky

RED MURPHY **CURLEY COLLINS**

Duck and Wing Dance

Headly ... and more Yodlers

POP ECKLER—Master of Ceremonies

Sponsored by Shady Dale Library

Adm. under 12 years 15c—12 years and over 25c



Handbill advertising a Pop Eckler show. Ca. 1937

Kay Woods, "The Soapbox Soprano." Ca. 1937

army installation in west central Georgia] and drew the largest crowd they had ever had. We became so popular that we couldn't handle all the show dates, and Pop brought in another group called Uncle Ned and the Texas Wranglers to help us out." Uncle Ned's fiddle man was the now-famous Nashville songwriter, Boudleaux Bryant.

"But things were kinda rough the first couple of weeks we were in Atlanta," Forman adds. "Until we got our first booking we were eating beans three times a day." According to Forman their first show date was at a theater in Carrollton, Georgia, a small town about 65 miles west of Atlanta. Collins vividly recalls the occasion. "We each made four dollars on that date," he states, "and on the way back to Atlanta we bought steaks and had a feast." Once the group got established, Forman says that they made around thirty-five or forty dollars each per week from their personal appearances.

On one occasion Pop and the Young'uns were able to supplement their incomes by playing for a sponsor on a competing station, WGST. "We couldn't play on WGST under the name of Pop Eckler and His Young'uns," Forman explains. "I've forgotten what our name on that station was, but we were sponsored by the Crazy Water Crystal Company. Although WSB wouldn't let us work under our real names at WGST, the listeners all knew who we were." As Forman recalls, they made sixty dollars for three shows a week on WGST.

In addition to their radio and out-of-town shows, Eckler and his Young'uns were featured on a Saturday night barn dance which Pop staged at the Atlanta Theater, a burlesque house located in the heart of the city. According to Forman, a thirty-minute segment of the barn dance was broadcast for a while over WSB; and from time to time, Eckler would book out-of-town artists such as Uncle Dave Macon to perform at the Atlanta Theater on Sundays.

"In 1937," Collins relates, "Pop started sponsoring fiddlers' contests all over Georgia. He knew I could play one tune, 'Cacklin' Hen,' on the fiddle, and at a contest in Rome [Georgia] he insisted that I compete. The reaction of the crowd after I finished was enthusiastic, but the only encore I could do was to play 'Cacklin' Hen' once more. The prize was a big old Crosley radio, and when I finished I went over and sat on the radio. The crowd went wild, and everyone knew I was the winner before the contest ended. I attribute this to the popularity of being in Pop's group.

"When we returned to Atlanta," Collins continues, "Pop bought me a hundred-dollar fiddle. I practiced six to eight hours a day under Pop's supervision, and in late 1937 he told me I was ready for the fiddle job in the band.

"In early 1938, in Macon, Georgia, I won a fiddlers' contest playing 'Lost Train Blues' which I played with no accompaniment except my

talking. I won this contest over a very popular musician named Big Howdy Forrester.

"On June 18, 1938, Pop sponsored a fiddlers' contest at the City Auditorium in Atlanta. There were eighty-four contestants, and I am very proud to this day to say that I was the winner. The National Fiddlers' Championship was mine."

Tex Forman also remembers the fiddling contests that Eckler promoted. "In 1937 I won the national yodeling contest at the Atlanta City Auditorium. Riley Puckett and others were competing with me," he reminisces. "Riley and I came in pretty close, but I won. The prize was a diamond ring. At the next contest, Riley won first prize in yodeling. His prize was a mattress."

In 1938, the National Broadcasting Company decided to separate its Red (entertainment) and Blue ("culturally-oriented") networks and allow its affiliated stations to carry the programs of only one network. The management of WSB, in order to carry both networks, acquired the license of an out-of-town station and transferred it to Atlanta. Opening in Atlanta with the call letters WAGA, the station carried the Blue network programs. The country music acts on WSB were now able to perform on WAGA also. The WAGA studios were in downtown Atlanta, while WSB, located atop the Biltmore Hotel, was a considerable distance away. When performing on both stations the musicians sometimes found that program schedules allowed them barely enough time between shows to get from one studio to the other.

In the late thirties, Tex Forman recorded with one of the WSB acts, the Pine Ridge Boys, a duet composed of Marvin Taylor and Doug Spivey. According to Forman, the recording session, which he believes was the first one for the Pine Ridge Boys, was held in the old Kimball House Hotel located not far from the Atlanta Theater, scene of the Saturday night barn dances. Forman played bass on the records, and among the songs recorded, he recalls, was "You Are My Sunshine," composed by another Atlanta musician, Paul Rice. Later, while in Shreveport, Louisiana, Rice would sell the song to Jimmie Davis, and it would become perhaps the most successful country song of all time.³

In 1941, Tex Forman left Atlanta. "After about five years in a place," he explains, "you'd be played out. You'd been everywhere. Why, we played the theater in La Grange [Georgia] thirty-three times and put on a different show every time. After a while people would say, 'I've seen them before; I'm not going to see them again,' so you had to move on."

By this time, three of the other original Young'uns, Reedy Reed, Kay Woods, and Red Murphy had all left the group and had been replaced by others. Finally, in December of 1942, according to Curley Collins, he and Eckler left



Tex Forman. 1979



Curley Collins. July, 1980

Atlanta. "We worked our way to Wheeling, West Virginia, by performing with the Scott's Exhibition Shows. There we joined the cast of WWVA. Before long, Pop, who was an ex-railroad man, was called back to work as part of the war effort. When Pop left, I went to Charleston, West Virginia, and worked at WCHS for a while."

Collins's patriotism soon compelled him to leave show business for defense jobs in Pittsburgh and Chicago and, eventually, a tour of duty in the army. Upon his discharge from service in 1945, he joined a group in Richmond, Virginia, called the Tennessee Ramblers, headed by Jack Gillette. Other members of the group were Don White, Marvin Taylor, and Slim Idaho. Benny Kissinger and his brother Bud, later joined them. They performed on WRVA in Richmond and WWVA in Wheeling before disbanding. In January of 1947, Curley Collins and his friend, Benny Kissinger, returned to Richmond where they joined the Old Dominion Barn Dance. When the barn dance folded around 1955, Collins took a job with the General Telephone Company from which he retired in 1979. He continues to make his home in Richmond, and he and Benny Kissinger still perform together from time to time.

After leaving Atlanta, Tex Forman served a hitch in the army, after which he settled in Mansfield, Ohio, and entered the home-building business, a line of work that he would follow full-time until his retirement. But Forman did not abandon his music. Soon after arriving in Mansfield, he organized what he describes as a country swing band called the Ohio Valley Boys. Although there were some personnel changes from time to time, those who played in the band for a significant period of time were Tommy Grohove (clarinet), Shorty Brumbley (fiddle), Reedy Reed (fiddle), Mike Michaski (saxophone), and Earl Lord (steel guitar). Forman played bass

and guitar with the group.

The Ohio Valley Boys had a live radio show on WMAN in Mansfield on Saturday mornings from 11:30 to 12:00, and played for a barn dance on Saturday nights at nearby Greter's Lake. After five years the live broadcasts were terminated, but Tex Forman and his group continued to play for the barn dance for another fourteen years.

When the band discontinued its radio broadcasts, Forman began a country disc jockey show on the station, and for several years played country records over the air from a remote studio he set up in the basement of his home. "I'd get up in the mornings and go down to the basement and do my broadcasts in my pajamas," he laughingly recalls.

In 1966, Tex Forman and his family returned to the Atlanta area, and he and his wife now live near Douglasville, a suburb located some thirty miles west of Atlanta. After moving to Atlanta he continued in the home-building business until his recent retirement.

Still active musically, Forman frequently plays with pick-up bands for dances and private parties, calls square dances, and emcees bluegrass festivals. For several months during 1979 he had a live country music program on Saturday mornings on station WDGL in Douglasville. On this show he sang and played the guitar and featured guest appearances by other local musicians.

The other members of Ekcler's group are either deceased or retired. Eckler is reported to have been killed when struck by an automobile on a Covington, Kentucky, street. Kay Woods now lives in retirement in Georgia, and Red Murphy, who worked with Pee Wee King and the Golden West Cowboys after leaving Atlanta, is also retired and living in Nashville, Tennessee.

--Chamblee, Georgia

☆ ☆ ☆ ☆ ☆

NOTES

1. Malone, Bill C., *Country Music, U.S.A.* (Austin: The University of Texas Press, 1968), p. 184 ff.
2. *Ibid.*, p. 193
3. Hewitt, Louise, "Background of the 17 Dollar and 50 cent Song and the 'Sunshine' It Spread," *The Shreveport Times*, September 16, 1956, p. 3F.

Song Exchange News



VOL. 1 JUNE 29 1940 NO. 6

THE
JAMBOREE
MAGAZINE

DO. WHITE and FRED KIRBY

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CARL B. IRE
THE JAMBOREE EDITOR

ANNUAL PUBLICATION

COWBOY RADIO GUIDE

10c. Cowboy Favorite Magazine 10c.

LIST OF RADIO STATIONS
PROGRAMS
SCHEDULES
AND
OTHER INFORMATION



APR. 20 '42

EARLY COUNTRY MUSIC JOURNALS

By Archie Green

In January, 1978, the Country Music Foundation (parent body to the Country Music Hall of Fame and Museum, as well as to the Country Music Foundation Library and Media Center) upgraded its previously modest *Journal of Country Music*. The current *JCM* retains its original name, but dresses itself in an attractive typographic format and presents a wide array of fresh interpretative articles. This "new" journal appears three times a year; it is mandatory reading for those who wish to understand Nashville's cultural role in the United States.

Impressed by the *JCM*'s "coming of age," I asked several friends whether anyone had compiled a time line for former country music journals. How many decades of growth have we seen? How many periodicals have fallen over the years? Apparently, no chronological report is available. Hence, we must ask, When did the first magazine appear devoted mainly or entirely to country music? What drew together editors, contributors, and subscribers? Can we now interview any pioneer journalists to recapture their experience? I appeal to readers to share any knowledge they have of early country music journalism. We need, for a start, a bibliographic checklist of such magazines keyed to holdings in major libraries and archives.

Preparing this feature, I visited the CMF in Nashville in order to check holdings recently acquired from the late Joseph C. Nicholas. Not only did I enjoy seeing his collection, but I wished to pen a few words in memory of a friend. Born on Michigan's Upper Peninsula in 1915, Joe became aware in his childhood that he liked old time music. As a teenager, he collected phonograph records by the Carter Family, Uncle Dave Macon, and other then-popular stars. Joe served in the Army for five years during World War II; he was "greeted" early enough by Uncle Sam to be present at Pearl Harbor, December 7, 1941. During his adult life, he worked in heavy construction throughout the Lake Superior region, and was active in the Laborers' Union.

In January, 1951, Nicholas and Freeman Kitchens issued the first number of the *Disc Collector*, the "Official Organ of the National Hillbilly Record Collectors Exchange." This mimeographed magazine, highly influential in bringing together serious fans, helped to generate ideas for the eventual formation of the John

Edwards Memorial Foundation. Corresponding with Pete Kuykendall in 1962, Joe expressed the "hope to someday see a hillbilly hall of fame." As one of the earliest individuals to articulate the need for a country music museum and research center, it became appropriate, following Joe's death in 1975, for Bob Pinson of the CMF staff to travel to Palmer, Michigan to arrange the purchase and transfer to Nashville of the magnificent collection. Truly, all who explore country music history are indebted to Joe Nicholas for his lifelong harvest.

Below, I have selected, for reproduction and commentary, a dozen pages (full or partial) from six early magazines to which Nicholas subscribed. My term "early" is imprecise, for country music, as we now understand it, has no exact birthdate. To sense the convergence of domestic and commercial traditions within Anglo-American folk music, one must see rural fiddlers playing at home gatherings in the family circle, as well as at external events such as land auctions or tent shows. The blending of two modes of performance has occurred continuously from colonial days to the present, but we have conveniently dated the hillbilly/country genre to "first recordings" in the 1920s.

We have amassed considerable data on the discs of old-time fiddlers, such as Eck Robertson and John Carson, and, correctly, have credited their trailblazing roles. However, as we deepen our studies of country music, we liken Robertson and Carson to links upon an endless chain, rather than to self-starting generators. A new musical idiom must be shaped, named, and recognized as significant before it can generate a discrete body of writing. Prior to anyone launching an independent country music magazine, news about old-time recording artists appeared in trade journals such as the *Talking Machine World*, and broadcast journals such as *Radio Digest*. It seems incredible that we do not know who issued the first separate magazine on country music, going beyond general sound recording and radio publications.

In looking through the Nicholas collection, I distinguished fan magazines (dedicated to a single artist) from magazines which treated country music broadly. Within the latter category, I list six titles chronologically, from 1939 to 1949, and identify twelve representative

THE MOST INFORMATIVE WESTERN AND HILLBILLY AND COUNTRY MAGAZINE IN THE WORLD



and PRAIRIE RECORDER

NUMBER
1005

SEPTEMBER

1944

No.1

THE MOUNTAIN
BROADCAST
AND PRAISE RECORDER

CONTENTS

National **Nov. - Dec.**
hillbilly news

The Radio Entertainer's Magazine



THE PLANSMEN

pages for reproduction:

- A) *Song Exchange News*
 - 1. Callahan Brothers, cover
- B) *Jamboree*
 - 2. Don White/Fred Kirby, cover
 - 3. Cowboy band drawing, cover
- C) *Cowboy Radio Guide/Cowboy Music World*
 - 4. Georgia Mae, cover
 - 5. Elton Britt, back cover
- D) *Mountain Broadcast and Prairie Recorder*
 - 6. Ernest Tubb, cover
 - 7. Song section, drawing
- E) *National Hillbilly News*
 - 8. Plainsmen, cover
 - 9. Disc jockey, drawing
 - 10. Along the song trail, drawing
- F) *National Jamboree*
 - 11. Smiley Burnett, cover
 - 12. Joe Kaliff, drawings

Joe Nicholas retained many magazines from the World War II period, but no full files. It seems a miracle to me that he was able to hang on to any ephemeral material at home in Palmer while he was overseas in the Army. Apart from the problem of physical retention, it has always been difficult to know about a publication at its inception; to obtain early issues of journals printed in very limited press runs. Obviously, at some time in the 1930s, an informal network of old-time music fans developed who perceived themselves as specialized collectors as well as faithful listeners. Some focused solely on disc recordings; others moved beyond to news clippings, photos, sheet music, song folios, and related memorabilia. I do not know the circumstance of Joe's initiation into the collectors' network.

I have selected *Song Exchange News* as a "first" because the Song Exchange Club started to receive dues in October, 1939, in order to issue its little magazine. Tex Marks and Arlie Kindkade, of Graysville, Ohio, headed the club, respectively, as president and secretary-treasurer-editor. The latter signed editorials as "Your Old Buckeye Pal, The Champion One Handed Fiddler." The *SEN* cover shown here (Summer, 1940) featured the Callahan Brothers, who had carried Blue Ridge mountain music to south-western audiences in the late 1930s. I have selected this opener because the duo represented the geographic extension of old-time music away from Appalachia. Not only did the Callahans appeal to differing audiences, but they also understood something of their role in the formation of a national idiom, country music.

In January, 1940, Len Trissell of Frankton, Indiana began to issue the *Jamboree* on behalf of the American Composers and Entertainers Society. This organization, grandly named, sponsored a

tiny magazine which cost but 50 cents a year. I have selected two covers: a photo of Don White and Fred Kirby; a photo of Carl B. Ike "The Hillbilly Poet" above a drawing of a western swing or hillbilly jazz band (female singer, male guitarist, fiddler, pianist, trumpeter, drummer). Clearly, the instrumental combination was "mod" or "hot" in 1941; just as clearly, the cowboy garb then suggested rurality and traditionality. Today, the drawing intrigues me not because of esthetic competence, but because its artist sensed the force in country music which constantly pulled together old and new expression.

Texas Frank Karpinski first issued *Cowboy Radio Guide* during March, 1941, in an eastern edition at ten cents per copy. His second number featured Georgia Mae, a triple yodeler, on Boston station WBZ. Presumably, the war interrupted *CRG's* appearance, for Karpinski renamed his journal *Cowboy Music World*, in July, 1945. During the latter period, the editor lived at Beechhurst, Long Island, New York. I have selected the back cover of a *CMW* issue (received by Nicholas on April 30, 1949). It used a spectacular photo of Elton Britt and his group posed in front of a large blown-up poster framed by stars. The magazine's title and caption still hold importance by their conjunction of three classificatory tags: "western," "hillbilly," "cowboy."

Mountain Broadcast and Prairie Recorder, in its new series, opened with a September, 1944 issue. Zeb Whipple, editor-in-chief, produced this attractive magazine in New York City. His associates were Floy Case, Janie Hamilton, Doc Embree, Richard Keeler, Martin Hickey, Buddy Starcher, Mary Jean Shurtz, Clarke Van Ness, Dick Land. I list the full editorial staff in the hope that some of these individuals, or their relatives and friends, might correspond with the *JEMF Quarterly* or the *Journal of Country Music* about the history of their magazine.

In the first *MBPR* issue, editor Whipple identified hillbilly music as American folk music and attributed its recent increased popularity to wartime migration--armed forces members and defense plant workers. He stated, "People who know good music when they hear it are now scattered all over this great and glorious land of ours. . . . When they put a nickel in a Juke Box, they want to hear a good old hillbilly tune played by a real hillbilly band. . . . We want 'Made in America' on everything we use, even on our music." These quotations make good sense in the light of present-day interpretation by historians such as Professor Bill C. Malone. It is refreshing to read them in the language of 1944 by an observer then sensitive to wartime cultural changes.

Ernest Tubb, featured on *MBPR's* cover needs no fresh introduction in 1980. I have always thought of him as an early leader in the urbanization of country music, although others revere

the DISC JOCKEY



SONS OF THE PIONEERS

RCA-Victor No. 20-2276

The Sons of the Pioneers have a refreshing prairie lilt in their harmonizing on "You Don't Know

Lee Penny, who heads the folk tune department of Mercury Records, on a recent trek South, signed Wally Fowler, well known folk song artist who has recorded

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WLW's Dallas DeWeese, the "Sohio Reporter," who spends his off-muke hours boating, almost lost his life when he was tossed from his speedboat in a Lake Erie squall. All that saved his life was a frantically tossed life preserver.

Aileen Leslie, writer of NBC's "A Date With Judy," is a former newspaper-woman who wrote for Youngstown (Ohio) and Pittsburgh (Pa.) dailies.

Southern California's current hot weather isn't bothering Earle Ross who appears as "Judge Hooker" on NBC's "The Great Gildersleeve." He had a special sprinkling system put over the edge of the roof on his San Fernando Valley home. On hot days he turns on the sprinklers and the temperature on the inside of the house is 78 degrees while outside it is a melting 106 in the shade!



By Walter Hudnall
Box 266, Sprav, N. C.

New letter from El Rader (LA 1019515, '60) Base Postoffice, 140 82 are Postmaster N. York 10015 has the La Casa Del Rio Music Publishers accepted some of songs and will also have two them on recordings.

Clarence T. Keating, Route 3, Doraville, New York has a nice song out, "A Stetson and a Two

Bit Tie Clarence goes under the pen name of P. T. on his songs.

Francis Whitaker, Box 17, Quinnwood, W. Va., says she takes the National Hillbilly News and my column. Thanks Francis for these nice words. Frances got a couple nice songs for me, trying to put over. They are "Wedding Flowers On A Grave" and "I Will Never Leave You Darling." Chaw Man is the publisher of Mrs. Whitaker's songs.

George J. McKinney of Farmington, Illinois sent me a song, an oldie called "Why Do I Cry Over You." It is real good and I am sure it will go a long way. He wrote both the words and the music.

A couple of new songs by Bessie Arvis Potter and Walter Hudnall entitled "Rockin' Chair Blues" and "Little Bashful Joe." Miss Potter an up and coming song-writer of San Bernardino, California, had her first experience as a collaborator when she joined forces with Cora McCoy, a lady of 81 years of age her last birthday. After revising the song poem she selected —see next page

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Canadian Songbird

On The Air

By FRED EMERY



SONGS • STORIES • WESTERN PICTURES • MUSIC

National

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FOLK
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25¢

RED FOLEY
REX ALLEN
CLIFFIE STONE
HANK THOMPSON

OUR HOMER
ARRANGING
THE DANCE

him as a father figure, clinging to downhome values. Whether or not one places him in an urban or rural frame, it is fun to see Tubb backgrounded by a snowy mountain range--an early version of "Rocky Mountain High." Section 2 of *MBPR* held some three dozen songs, old and new, typified by titles such as "Bile Them Cabbage Down" and "The Fate of Pearl Harbor." Here, I reproduce the song section's cartoon-like logo with its caption, "Devoted to the American Tradition in Folk Music," because this drawing employs two powerful emblems within national experience: cowboy and lariat, mountain yodeler and guitar.

In 1946, Orville and Jenny Lou Via edited the *National Hillbilly News*, published by the Poster Show Print Company of Huntington, West Virginia. Aiming at listeners to hillbilly and western radio shows, the Vias combined dramatic photos, sprightly graphics, and up-to-date biographical features. Among their contributors, Joe Nicholas offered a two-page insert, "Uncle Joe's Song Corral," in which he mixed tested favorites culled from published folksong books with recent compositions copyrighted by Peer International and other major firms.

To display *NHN*'s appeal, I reproduce a 1947 front cover of the *Plainsmen* in ten-gallon hats with shadows larger than life. Complementing this romantic photo, two little graphics mark country readers' interests at that time. One column header shows a disc jockey cowboy riding a phonograph arm. To my knowledge, this is the earliest drawing of a disc jockey. (*The Oxford English Dictionary* first notes this term in 1941.) Walter Hudnall, from a North Carolina Blue Ridge community, conducted "Along the Song Trail," a news column, for country music composers. In this drawing, a guitar-strumming cowboy is mounted on a prospector's burro. Western miners, in art, usually used burros for pack animals and, seemingly, few grizzled prospectors have followed trails to Hollywood horse operas or Nashville's Grand Ole Opry.

The cover photo for *National Jamboree* of Smiley Burnett, the fine country entertainer, rounds out our survey. Again, significant title words juxtapose: "western," "folk," "hillbilly." Jules Warshaw edited this New York-based magazine, published by Words to Songs, Inc. I am

curious about the business calculations made by this corporation during 1949. Was the magazine profitable? How long did it last? How many readers did it claim? Early *NJ* issues held many song texts as well as features on movie, radio, and recording personalities. "News from Gower Gulch" formed an especially interesting page which touched the activity of Hollywood picture cowboys and stuntmen. I close with a graphic page from *NJ* (August, 1949), "Cartoon Corral" by Joe Kaliff. His art work was humorous, holding crisp captions. One text revealed country music's hold to roots at a time when the idiom itself was being transformed into a pop culture phenomenon. Kaliff's caption writer identified Carson Robison, a New York resident, as no "drug-store cowboy," in that "he was born and raised in the little cow-town of Chetopa, Kansas."

None of the six magazines cited in this commentary used the word "country" on cover or masthead, but all touched materials now identified under the rubric, "country music." This key phrase first appeared in a serial title during 1947 when the Charleton Press of Derby, Connecticut issued *Country Song Roundup*, a continuous publication which has reached wide audiences and which deserves a separate feature article in the *JEMF Quarterly*. In this connection, we welcome citations on "country music" as an early generic tag. Who claims first usage?

I have offered my comments above to pay tribute to pioneer collector Joseph C. Nicholas. I urge present-day enthusiasts to maintain and build upon his standards. Further, I urge students to explore the role of early country music journals in bringing together collectors and fans into a voluntary listeners' network, supportive of a giant entertainment industry. The transitory magazines, pictured here, can be likened to early clay tablets awaiting decoding by contemporary scholars. Ultimately, our treatment of such journalism helps place country music in the largest frame of American cultural expression.

* * * * *

I wish to thank Bob Oermann of the CMF staff in Nashville for many courtesies while I used the Nicholas collection.

BOP, The Word

By Peter Tamony

[In the last issue of JEMFQ we reprinted an article by etymologist Peter Tamony on the term "Hootenanny," which originally appeared in *Western Folklore* (1963). In this issue we begin reprinting the series of articles on the terms "Bop," "Swing," "Jive," and "Jazz," which originally appeared in the short-lived *San Francisco periodical Jazz* (1958-60). Except in the case of "Jazz," for which Tamony is making revisions for JEMFQ, the articles are reprinted as they appeared (although two had mimeographed addenda prepared shortly after first publication in *Jazz*. For more on Tamony's work, see Archie Green's "Graphics #39: Peter Tamony's Words," in JEMFQ No. 44 (Winter 1976). "BOP, The Word" appeared in the Spring 1959 issue; "SWING, The Big Word" appeared in Winter 1960.]

Before reaching its current eminence in American English as the name of an important stage of development in the history of jazz, the word *bop* was used in other senses, and was part of two vocables in fairly wide usage.

Rebop, one third of the trilogy, *rebop/bebop/bop* is not given too much consideration in stories and reports of the origin of the words *bebop/bop*. As a consequence, music of the controversial type the word *bop* names is assumed to be so called because *bop* is the second syllable of *bebop*.

1. The creation of the word *bebop* to characterize the music played by its famed exponent, John Birks "Dizzy" Gillespie, is generally credited to Dizzy. Richard O. Boyer writes:

It was at Minton's that the word 'bebop' came into being. Dizzy was trying to show a bass player how the last two notes of a phrase should sound. The bass player tried it again and again, but he couldn't get the two notes. 'Be-bop! Be-bop! Be-bop!' Dizzy finally sang.

Gilbert S. McKean elaborates this theme:

There is some debate over whether the new idiom should be called *bebop* or *rebop*. However, such astute aficionados as Dizzy prefer *bebop*.

Dizzy's manager explains the origin more or less lucidly. "You know when Diz started playing bebop with a group, all their stuff was head arrangements--memorized material that wasn't written down. Well, the pieces didn't have a name, so Diz would give them the first phases something like this--*bee-bobba-doe-bobba-doddle-dee-bebop!* You know how many bebop choruses end in a clipped two-

note phrase with the last note on the offbeat? It almost sounds like the instrument is saying 'bebop.' And when Dizzy works with his group he tells the trumpets what to play, the rhythm and the reeds what to play in that *ah-boodle-dud-bebop* talk."

A third view of the development of the term *bebop* is that of Barry Ulanov:

It was with this band that Dizzy sang his octave-jump phrase, "Salt Peanuts"

"Salt Peanuts!" a triplet (sic) in which the first and third notes were an octave below the second. It was with this band that the same sort of triplet became famous for its last two notes, articulated with staccato emphasis that could be verbalized, as it sometimes was, "Bu-dee-daht!" This just as often became "Bu-re-bop!" Because the emphasis was on the last two notes of the triplet, the tag was best remembered, for humming and for other descriptive purposes, as "rebop." And because man's taste for the poetic, whether he so identifies it or not, leads him again and again to alliteration, "rebop" became "bebop." Enthusiasts for the new music began to describe it as *rebop* or *bebop*.

2. In the field of jazz, verbalizations of musical notes and nonsense syllables are generally grouped under the term *scat*. Jazz enthusiasts usually credit Louis Armstrong as the originator of *scat*, as he thus vocalized much

1. Numbers preceding paragraphs refer to sources which may be of little interest to general readers.

of the lyrics of Heebie Jeebies in 1926. But such interpolations in vocals go back to the earliest examples of English song, and may be found in Percy's *Reliques of Ancient English Poetry*. Charles Mackay claims that such vocables and sounds are derived from Gaelic choruses and Druidical chants. Modern ballad scholars attribute them to Latin refrains of medieval lyrics, distortions of actual words, singing of notes of the musical scale, and so forth.

From 1928 to early 1940's verbalization of rebop/bebop/bop occur in a succession of jazz recordings:

- 1928 McKinney's Cotton Pickers, *Four or Five Times* (Victor 21583)

Bop-do-de-de-do
Bebop one, bebop two, bebop three,
De-daddle-do-de, four or five times.
Bop-doodle-de-be-bop-do

- 1936 Teagarden Boys & Trumbauer Swing Band *I'se A-Muggin* (Victor 25273)

I'se a-muggin', Boom! Da-de-a-da,
We'se a muggin', Bang! Da-de-a-da,

- 1936 Washboard Sam's Band. *Don't 'Low* (Bluebird B-6355). Says Mama don't 'low no re-bop (or be-bop or we-bop) de-waa-bop-de-boo.

- 1939 Chick Webb and His Orchestra. *'Tain't What You Do* (Decca 2310). At very end of record (after scat chorus by Ella Fitzgerald backed by band voices ensemble chants "Bebop."

- 1939 Glenn Miller and His Orchestra. *Wham (Re Bop Boom Bam)* (Blue Bird B-10399: recorded, August).

- 1940 Jimmy Lunceford and His Orchestra. *Wham (Re Bop Boom Bam)*. Vocal chorus by Willie Smith and Ensemble. (Vocalion 5326: March catalog).

- 1940 Doctor Sausage and His Four Pork Chops. *Wham (Wham, Re, Bop, Boom, Bam)* (Decca 7736).

*

Prior to 1940, the writer has seen only one printed example of rebop in a column, New York Calvalcade, by Louis Sobol, November 9, 1939, printed in the San Francisco Examiner, and quoting Art Harris, a writer for "newspapers catering to colored readers."

** Apart from their employment in scat, it does not appear that rebop/bebop/bop had any widely known connotations. Every vocable should have denotation, as rebopped must have had to writer Art Harris and his readers. But none of the trilogy are recorded in glossaries such as Dan Burley's *Handbook of Harlem Jive* and other lists which appeared in the first half of the 1940's.

The printed bop!, an onomatopoeic term, crashed off the comic pages in the 1920's, and

has been employed colloquially since to mean to *Whop*, to *hit*, to *clobber*. In the late 1930's a personification bearing the name Mr. Bop appeared as a character with "Stoopnagle and Bud," broadcast nationally.

3. In the early 1940's the type of jazz now called bop was being heard by musicians and those interested in jazz. It was incubated at Minton's in New York, now celebrated as the gathering place of those who were later to be identified with the development of what is now modern jazz. If bop had a name during these years according to Teddy Hill, it was *Kloop-mop*. This was the sound of a lick or riff played by Kenny Clarke, the first bop drummer, who acquired his nickname "Kloop" becoming "Klook," from it. On the naming of bop, Clarke says:

Minton's lasted until and on through the war. I went into the Army in 1943, and Minton's was still going full blast when I left.

The music wasn't called bop at Minton's. In fact, we had no name for the music. That bop label started during the war. I was in the Army then and I was surprised when I came out and found they'd given it a tag. That label did a lot of harm. It was due to a lot of die-hard musicians who couldn't play the music. They tried to kill modern jazz, but the music itself didn't cease to exist. I think it died commercially after the war because of the tag, but it kept on growing as music. I've seen a lot of die-hards who panned so-called bop so much, but you can hear the music in all the bands today.

Clark, on another occasion, felt that the late Charlie Christian and Dizzy Gillespie started the use of the word bebop: "Charlie and Diz used to hum that way, to illustrate some of their ideas." But Oran "Hot Lips" Page says:

The word bop was coined by none other than our old friend, Fats Waller. It came about when Fats was playing with a small group at Minton's . . . the younger musicians . . . jamming with the band. Waller would signal for one of them to take a chorus. The musician would start to play, then rest for eight or twelve bars in order to get in condition for one of his crazy bop runs. Fats would shout at them, "Stop that crazy boppin' and a-stoppin' and play that jive like the rest of us guys."

4. Kenny Clarke's story contains the clue to the application of *rebop* to the new style. That older jazz musicians did not welcome the rebop/bebop/bop revolution is well known. To their ears and musical structures it was cacophonous, loud, aggressive, defiant and episodic. Early, Cab Calloway had termed it "Chinese music." The *Literary Gazette* (Moscow) observed, "Bebop

bears the same relationship to music as tonsillitis," and the English 1946 *Yearbook* proclaimed, "... mere trickery and outside the field of authentic form." As late as 1956, the Frenchman Panassie writes; "Bop is a form of music distinct from jazz because . . ."

How did Kenny Clarke's die-hards and jazz enthusiasts categorize and verbally cope with the storm blowing up through 1943 and 1944, which whooshed to sensation in 1945? It seems likely the fairly familiar term *rebop* was recalled. The task of naming and linguistic communication is threefold: expression, appeal, and representation. A word expresses the state of the speaker; it appeals to the listener; and it represents facts (real or imagined or desired). The recently current *Wham, Re, Bop, Boom, Bam* must have seemed almost prophetic to reactionaries. It compacted 20 years of vocal riffs that had been employed to characterize staccato two-tone phrases such as those distinctive in the new style.

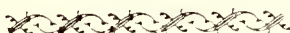
In May and June of 1945 Dizzy Gillespie and his group were sensational at concerts of the New Jazz Foundation in New York's Town Hall. About this time, Dizzy recorded *Salt Peanuts/Be-Bop*. This title set the usage determinately in the argot of the modernists. Usage did not harden immediately, however. In *Down Beat* in February 1946, Leeds Music advertised Dizzy's number as Bee-Bop, and later in the year Savoy in its Bebop category labeled recordings, "Charlie Parker's Ri Bop Boys," "Charlie Parker's Ree Boppers," and finally "The Be Bop Boys."

Through 1945 and 1946 collector's magazines

such as *Record Changer*, and the popular music magazine *Down Beat*, generally employed *rebop*. *Record Changer* for October, 1945, printed "Rebop and Mop Mop," apparently by Carlton Brown, and in May, 1946, "Hey, Ba-Ba-Revolt!" by Carlton Brown. In the latter, Brown writes: "The origin of the term 'rebop,' for mop-mop with overdrive is obscure . . . There is a tendency, among an influential faction of the more daring progressives, to substitute the spelling, 'be-bop,' but at the hour of going to press . . . the outcome remains in doubt." *Down Beat*, in news reports and articles describing the style and methods of *rebop* used that spelling seven or eight to one over *bebop* through 1945-1946. *Metronome*, more receptive, generally employed *bebop*. Strangely, the *Esquire Jazz Books* for 1945-1946-1947 apparently contain only one reference to the new style by name, terming it Re Bop (1947, p. 26). Musicians of the new era, however, are mentioned in each of the books.

Vocalists were on the upbeat in utilization of variants of the new terms and style. Helen Humes reworked the old scat vein with *Be-Baba-Leba*, to hear a piercing "plagiarism!" from Tina Dixon who had made *E-Baba-Leba*. And Lionel Hampton came on with *Chord-a-Re-bop* and *Hey! Ba-Ba-Re-Bop* in his last recording session of 1945.

Publicity and the semi-schizo controversies of 1945-1946 engendered millions of words. During 1947 the usage of *rebop* began to fade. The decline of *rebop* and the rise of *bebop/bop* may readily be traced in the articles indexed under *bop* in *A Bibliography of Jazz*, by Alan P. Merriam assisted by Robert J. Benford, published at Philadelphia by the American Folklore Society in 1954.



Source Notes by Numbered Sections

1. Boyer, Richard C. 'Bop,' *New Yorker*, July 3, 1948, p. 31. Substantially, this is the story sent over press wires in 1946, and given local newspapermen by Dizzy on his appearances across the country. See *Life*, October 11, 1948, p. 142 (Vol. 25, No. 16).
McKean, Gilbert S. "The Diz and The Bebop," *Esquire*, October 1947: in *Jam Session*, Edited by Ralph J. Gleason: New York; Putnam, 1958, p. 153.
Ulanov, Barry. *A History of Jazz in America*. New York, Viking (1952) 1955, p. 270.
2. Mackay, Charles. *The Gaelic Etymology of the Languages of Western Europe*. London, 1877. Pp. 592-600.
Leach, MacEdward. *The Ballad Book*. New York: Harper, 1955. p. 20.
Folk-tradition and race-memories of tribal chants?
3. Kenny Clarke.
Shapiro, Nat, and Nat Hentoff, Editors. *Hear Me Talkin' to Ya*. New York; Rinehart, 1955, p. 350
Feather, Leonard. 'be-bop???!--man, we called it kloop mop!!' *Metronome*, LXIII, April 1947, p. 21. Reminiscences of Teddy Hill.

Charlie Christian - Dizzy Gillespie.

Feather, Leonard. *Inside Be-Bop*. New York; Robbins, 1949, p. 8.

That words are the result of collective social action in a culture is reflected in:

One night Dizzy came home from rehearsal and remarked . . . "Do you know what people call my music? They call it 'be-bop.'" He was clearly unimpressed by the name. Some of the musicians even addressed him with the name "Be-bop."

"John 'Dizzy' Gillespie," Leonard Feather. *The Jazz Makers*, Edited by Nat Shapiro and Nat Hentoff. New York: Rinehart, 1957. p. 337.

Vocalization of words and the interpretation of such auditory symbols are divisions of a process. For a view that the auditor is as important as the speaker see Don Brown, "What is the Basic Language Skill?" ETC.: *A Review of General Semantics*, XIV, No. 2, pp. 103-118.

Likewise, words coming into use are fortified by association. The claim made by Maurice Crane of Michigan State College that rebop/bebop/bop are mere adaptations of *Arriba*, '*riba*! (Up, up!) voiced by rumba bands at sudden shifts in tempo, accounts for only part of *rebop*. By association, such a vocable may have helped *rebop*.

Word Study (G. & C. Merriam Co.) October, 1954, p. 5.

Oran "Hot Lips" Page.

Shapiro, *Hear Me Talkin' to Ya*, p. 351.

4. Cab Calloway.

Stearns, Marshall. *The Story of Jazz*, New York: Oxford, 1956. p. 226.

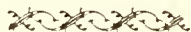
Moscow.

Feather. *Inside Be-Bop*. iii.

1946 Yearbook.

The PL Yearbook of Jazz. London; 1946. Opp. p. 175.

Panassie, Hugues, and Madeleine Gautier. *Guide to Jazz*. Boston; Houghton Mifflin, 1956. Pp. 40-42.



ADDENDA

[These references were added by Peter Tamony subsequent to the article's appearance in *Jazz* 2, Spring 1959. Asterisks in the text indicate where the references would appear.]

- * 1940 Mildred Bailey. Vocal with Orchestra. WHAM (Re Bop Boom Bam)
Miller - Durham - arr. Sauter (Columbia 35370. Recorded, January).

Wham re bop boom bam (opening line, repeated before each of the following:

I can sing and I can jam.
I'm a killer-diller, yes, I am. .
Romp it, stomp it, ride it too.
Jam it, jump it, jive it through.

Some folks say that swing won't stay,
And that it's dying out;
But I can prove it's in the groove,
And they don't know what they're talking about.

Wham (repeated): Easy to do like the Susy-Q.
" " If I can do it you can too.

Male voice: The wham, the re bop, the boom, bam.
 Mildred: I can sing, and I can jam.
 Male: Wham re bop boom bam.
 Mildred: I'm a killer-diller, yes, I am.
 Mildred: Some folks say that swing (repeat-above).
 Male: Wham re bop boom bam.
 Mildred: Easy to do like the Susy-Q.
 Male: Wham re bop boom bam.
 Mildred: Ridge, if you can do it I can too.
 Mildred: Wham re bop boom bam.
 Band: She's a killer-diller.
 Mildred: Truly am. (On final note) OW!!

1941 1942 Popular Decca Records: Complete Catalog. Copyrighted, 1941: Decca Records, Inc

WHAM (Wham, Re Bop, Boom, Bam)

3038 By Whiteman's Four Modernaire's.
 Vocal. Fox Trot (Ragtime).

2962 By Andy Kirk and His Clouds of Joy.
 Fox Trot. Vocal Chorus.

** Harris, covering a top notch singing quartet, the Four Ink Spots, headlined with Glenn Miller's Band at the Paramount some weeks ago, described his experience in this wise: ". . . The long cast that does all that trilly singing busted many a squaw's thumper with his 'If I don't Care.' They blew their top when the rebopped feet's too big." S. F. EXAMINER, Nov. 9, 1939, p. 13/6.

The foregoing is verbatim, errors and all. 'If I Didn't Care' is the title of an all-time Ink Spots hit. 'Feet's too big' is an allusion, apparently, to 'Your Feet's Too Big,' usually identified with Fats Waller (Bluebird 10500).

In Russell Ames's 'Protest and Irony in Negro Folksong,' *Science & Society*, Summer 1950, XIV, No. 3, p. 205, the following is printed:

Ef a toadfrog had wings,
 he'd be flyin' all aroun',
 Would not have his bottom
 boppin' boppin' on de groun'.

Because of a faulty source reference these lines could not be tex'd in JAZZ 2. The correct source, Mr. Ames writes, is: Sterling Brown, 'The Blues as Folk Poetry,' *Folk-Say* - 1930, ed. by B.A. Botkin (Univ. of Oklahoma Press), p. 327.

Len Kunstadt, one of the editors of *Record Research* (Brooklyn, N.Y.) writes: "Can almost swear to it that Don Redman scats a word that sounds like 'bop' in his scat chorus" . . . on Columbia 126-D (81691-2), 'My Papa Doesn't Two-Time No Time,' recorded by Fletcher Henderson and His Orchestra, April 16, 1924.

SWING, The Big Word

By Peter Tamony

By methods of special pleading such as are trained into students of law and employed in ten thousand courtrooms over the U.S.A. today, one could demonstrate easily that word *swing* is one of the more important terms in our American vocabulary. For, in most spheres, if process does not reflect action, voiced ably in the 1932 title, "It Don't Mean a Thing, If It Ain't Got That Swing," there is a feeling of morose suspense, of jerkily getting nowhere. But less than a generation ago the use of this faceted expression to label a quality essential in jazz, and an aspect of movement in American life, was just beginning to take its modern form and content.

Early in 1935 *swing* was one of several terms used to describe a dynamic of American jazz. Late in the year it is encountered in print, usually in quotes, an indication of the spread of the sense of a word into general usage. By the middle of 1936 *swing* was almost solely employed to characterize a suddenly-appreciated style that was getting daily, nation-wide publicity as the new sound.

Benny Goodman, in his "Kingdom of Swing," relates his association with the word (1939, N.Y., pp. 204-212). In 1934 it had been utilized by Red Norvo: "Red Norvo and His Swing Septet." When Goodman was booked into Chicago's Congress Hotel in November of 1935 it was a "swing band." He did not consider the tag important at the time, but as the word became popular Goodman became alarmed: ". . . the writers had picked up the expression 'swing' and started talking about the 'king of swing' and a lot of stuff like that. I wanted to play that down and keep the expression 'king of swing' out of the publicity, because I didn't know how long this was going to last, and I didn't want to be tied down to something people might say was old-fashioned because they got tired of the name, in a year or so. But there was no way of avoiding it, so we had to go along with what the public wanted to call us" (p. 209).

During the 'twenties dance band musicians divided orchestras largely [sic] by the terms *sweet* and *hot*. *Sweet*, or *straight*, was understood to indicate the playing of scores as written, while *hot* denoted arrangements executed with plenty of leeway for improvisation. Generally, the public was averse to the use of the word *hot* because of a traditional sexual connotation. Recording companies and the popular music business,

however, then as now, free and easy in the use and utilization of words in titles, descriptions and publicity, noted music in the improvised strain as *hot*. As styles and methods of play varied, going into the 'thirties a variety of terms were employed to categorize jazz: *jam*, *ride*, *rhythm*, *ragging*, *cat-time*, *barrelhouse*, *Dixieland*, *New Orleans*, *riffing*, *gutbucket*, *swing*, and musicians were said to *kick out*, *get off*, *go to town*, and so forth.

Such was the ruck out of which the term *swing* was emerging in the early 'thirties. In 1923 the late Fletcher Henderson, who had training in science at Atlanta University, extended the method and structure of his education to the field of jazz arrangement and band organization, and the development of the big band and the phase that was to be termed *swing* began.

While the 1932 title, "It Don't Mean a Thing, If It Ain't Got That Swing" ("It don't make no difference if it's sweet or hot, just give that rhythm everything you've got"), music by Duke Ellington, words by Irving Mills, did a lot to set usage, the word *swing* was by no means new in music. Vocalizing in 1929, Jack Teagarden intoned, "I've gotta stomp, honey, when they play that swing" ("I'm Gonna Stomp Mr. Henry Lee"--Victor 38046). Although not copyrighted until 1928, Jelly Roll Morton claimed that "Georgia Swing" (Victor 38024--1929) was the first composition to bear the word, and was so named in 1907 (Down Beat, August, 1938, p. 3/1). In 1923 Johnny De Droit and His New Orleans Jazz Orchestra recorded "The Swing" (Okeh 40090). This is typical Dixieland--De Droit's arrangement of a college march, now generally titled "Washington and Lee Swing."

A show of the decade that saw the inception of modern mass entertainment at Tony Pastor's vaudeville house in New York, "Myles Aron" (1888), was distinguished by William Scanlon's "Swing Song." The authors of "Eli Green's Cake Walk" (1897) directed, "Swing around and show yo' clothes, my lady." An advertisement in the sheet music of "Bill Bailey, Won't You Ptease Come Home" (1902) proclaims six titles having "Swinging . . . choruses." "Swing Me High, Swing Me Low" livened the Folies of 1910.

Such lines and titles, of course, refer to

steps of dancing, sweeps of vocalization, etcetera. Through the nineteenth century, as in the familiar line, "Swinging along together," marchers were said to stride thus rhythmically. Long and often reported has been the swing and sway of bodies to the accompaniment of hand clapping in Negro group-singing and ring shouts. "Swing you partner!" characterizes the parabolas and oscillations of the Country Dance--the Square Dance--three centuries old. To indicate the steady, vigorous rhythm of musical compositions, the word was employed in Victorian England, OED citing *The Congregationalist* of February, 1884: "The 'swing' or 'go' . . . of these popular religious ballads." Wow! That old-time religion. Like hip, man!

As a growing Tin Pan Alley hustled to supply melody to Broadway, and words and music to the phonograph, *swing* was utilized in titles and lyrics and advertising through the years:

- 1908 -- Society Swing. March and Two Step.
Henry Frantzen.
- 1911 -- Texas Tommy Swing. Harris and Brown.
Ziegfield Follies of 1911. Victor
17079.
That's "Some" Honeymoon. Will Hardy.
A Waltz Song With the Real Swing.
- 1912 -- The Trolley Car Song. Young and
Grant.
Hitchy Koo. Gilbert, Muir and Abrahams.
- It's the cutest little thing,
Got the cutest little swing.
- 1919 -- San Francisco EXAMINER, Oct. 19,
p. 8/2.
"Just Like a Rose"...Art Hickman...
Ziegfield Frolic...Oriental
Swing...its swinging melody.
- 1923 -- Swingin' Down the Lane. Gus Kahn
and Isham Jones.
An Old Fashioned Song With a
Fox-Trot Swing.
- 1925 -- Sweet Man. Roy Turk and Maceo Pin-
kard.
A "Charleston Swing" Swong.
- 1928 -- Saratoga Swing.
The Washingtonians (Ellington).
Cameo 9175.
- 1929 -- Saratoga Swing. Duke Ellington and
His Cotton Club Orchestra. Victor
38058.
- 1930 -- Louisiana Swing. Luis Russell and
His Orchestra. Okeh 8811.

Thus the important word in the title, "It Don't Mean a Thing, If It Ain't Got That Swing," can be seen to be a standard, a perennial, in the parlance of Tin Pan Alley, and while important, this employment cannot be considered solely and of itself the etymon of *swing*.

Swing was finally rocketed solidly into general usage in the winter of 1935. The Onyx Club in New York's Fifty-Second Street, reopening after a fire, hired a group headed by Edward Farley and Michael Riley. Prior to opening, ". . . we were pounded with the fact that without a display of showmanship, jam music wasn't worth a penny, that is, when the customers had to pay for it" (Down Beat, August, 1936, p. 1/5). While the band was rehearsing a gal from Chicago dropped by, and gave it the words of "The Music Goes 'Round and Around." The boys liked the idea and novelty, and backed the lyrics with the chordal structure of "Dinah" (*We Called It Music*, Eddie Condon, 1947, N.Y., p. 240). According to Condon, the leaders played during rehearsals. On the stand, however, music was ignored completely, while new lows in the scale of horseplay were reached. Coda for Condon came as Manny Klein, who had dropped in for a drink, walked out to buy a meringue pie, which he handed to Riley. Nevertheless, Riley and Farley cavorted, 'round and around, till they marched "The Music Goes 'Round and Around" to the biggest popular hit since "Yes, We Have No Bananas" of the early 'twenties. The 1935 music credits the words to "Red" Hodgson, the music to Farley-Riley. Decca recorded 578, the group was quickly on stage at the Paramount, played radio programs, endorsed far and wide, and high-tailed to Hollywood for a film.

The public acceptance of this tune and its accompanying antics is not difficult to recall. It may be an overstatement to say it was played as often as all rock-and-roll, 1959, but not by too much. Was it the first round-the-clock radio record hit? It spun interminably; it was seldom off the air. It fit the mood of the people at the time. It seemed a second national anthem. The country was just swinging into action out of the Depression; people seemed to be on the march, if only 'round and around. It evoked a question, "What is it?" Radio announcers, newspaper and magazine writers, and publicists chorused, "It's swing!" "What's swing?" thus instituted, efforts to define and encompass the word in other words persist to this day.

National scrutiny of the word entailed auditing other examples of the genre, and thus in a complex, millions took soundings in a sea of jazz. Benny Goodman had been heard over a national hook-up late in 1934 and early in 1935. Though he doubted, as we have seen, the long-range usefulness of the word *swing*, his band was set for leadership; from his instruments and arrangements to the newly named form crescendoed into living rooms from border to border and coast to coast.

Such is the verbal heritage of swing. No other word could more dynamically name the rock and beat that is the very core of jazz. It moves: in its joys, and down in its blues, it

must bear the pulse of life. As G.V. Kennard, S.J., writes ". . . to swing is to affirm." Herein is the extension of the word that permeates the now--if action is not affirmative, the greatest,

relatively, it is steril, stagnant, sox. If one is *hung up*, not *with it*, life, liberty and the pursuit is not a swinging thing.

THE AUSTRALIAN REGAL AND REGAL ZONOPHONE NUMERICAL SERIES (1927-1958), Part VIII

G24851	BUDDY WILLIAMS &	T2127	Stockmen In Uniform
22 Dec 1943	BURNIE BURNETT	T2128	Sunny Australian Sweetheart
G24854	WILF CARTER	OA048653	You Were With Me in the Waltz of My Dreams
Sept 1944		OA102079	Sweetheart of My Childhood Days
G24858	GENE AUTRY	H385	I'll Be True While You're Gone
Nov 1944		H400	You are the Light of My Life
G24864	TENNESSEE RAMBLERS	OA031986	Hills of Home
Nov 1944		OA041324	Out on the Lone Prairie
G24869	SHIRLEY THOMS	T2143	When the Moon Above is Shining
20 Mar 1944		T2144	I Love Every Star
G24881	GENE AUTRY	H760	Call for Me and I'll Be There
Jan 1945		H761	Yesterday's Roses
G24883	BUDDY WILLIAMS	T2131	Riding Home at Sundown
22 Dec 1943		T2132	Bushland of My Dreams
G24885	ROY ROGERS	LA1863	The Mail Must go Through
Jan 1945		LA1708	Colorado Sunset

[Note: At this point, label colour was again changed. This time to orange-red and gold. As before, earlier issues re-pressed during this short period also used this colour scheme.]

G24889	OTIS & ELEANOR	OA047623	My Home on the Prairie
Jan 1945		OA047624	Weddin' in the Wildwood
G24892	BYRON PARKER & HIS	OA047638	I'm Sorry that's All I Can Say
Mar 1945	MOUNTAINEERS	OA047637	Little Pal
G24894	GENE AUTRY	LA1850	I Just Want You
Mar 1945		H387	Spend a Night in Argentina
G24899	SHIRLEY THOMS	T2145	Call of the Ranges
20 Mar 1944		T2142	Tijuana Rose
G24904	JOHNNY BARFIELD	OA054547	Heartaches and Tears
Mar 1945		OA054545	Desert Lullaby
G24913	BRADLEY KINCAID	OA81383	Somebody's Waiting for You
May 1945		OA81392	The Blind Girl
G24915	THE BAR-X COWBOYS	OA063051	Locket of Gold
May 1945		OA047699	Sunset Valley
G24916	WILF CARTER	OA048746	I Bought a Rock for a Rocky Mountain Gal
May 1945		OA048754	Streamlined Yodel Song
G24925	DELMORE BROTHERS	OA099175	Promise Me You'll Always be Faithful
July 1945	(ALTON & RABON)	OA047552	Over the Hills
G24928	SMOKY DAWSON with his	T2220	Where the Waterfall Leaps in the Gully
22 Mar 1945	ROCKY CANYON BOYS	T2219	Just a Sprig of Golden Wattle
G24929	BUDDY WILLIAMS &	T2224	Brown Eyed Sweetheart of Mine
16 Mar 1945	LENORE MILLER	T2225	The Bushman's Rodeo
G24935	SMOKY DAWSON with his	T2221	You Left Me and Now I Feel Blue
22 Mar 1945	ROCKY CANYON BOYS	T2217	Cowboys Round-up Song

[Note: Label colour at this point reverted back to light red and green with black type.]

G24940	SMOKY DAWSON with his	T2216	Riding Down the Dream Trail
1 & 22 Mar 1945	ROCKY CANYON BOYS	T2218	Yearning for 'Over the Range'
G24943	BILL BOYD & HIS COWBOY	OA047662	I Wish You Knew the Way I Feel
Sept 1945	RAMBLERS	OA056530	Grab Your Saddle Horn and Blow
G24947	BUDDY WILLIAMS &	T2227	The Drover's Song
16 Mar 1945	LENORE MILLER	T2226	Where the Lazy Murray River Rolls Along
G24950	GENE AUTRY	LA2318	There Ain't No Use in Crying Now
Sept 1945		H395	After Tomorrow
G24952	THE WANDERERS	OA047611	I'm Sorry it Ended This Way
	(The Tobacco Tags)	OA041295	My Mother's Prayers
G24958	GENE AUTRY	H392	I'll Wait For You
		H401	Lonely River

G24963 16 Mar 1945	BUDDY WILLIAMS & LENORE MILLER	T2222 T2223	Rhythm in the Saddle Bushland Paradise
G24965	WILF CARTER	OA048747 OA068657	It's Great to be Back in the Saddle Again West of Rainbow Trail
G24968 Jan 1946	THE HILL BILLIES	AR5540-1 AR5898-1	Ridin' Home (There's a Stray on His Way) The Pants My Pappy Gave to Me
G24971 Jan 1946	GENE AUTRY	H600 H601	I Hang My Head and Cry You'll Be Sorry
G24978 Jan 1946	WILF CARTER	OA028323 OA102078	I'll Meet You at the Roundup in the Spring The Cowboy Wedding in May
G24988 April 1946	GENE AUTRY	LA2320 H384	That Little Kid Sister of Mine I'll Never Let You Go (Little Darlin')
G24990 April 1946	TEXAS JIM ROBERTSON JAKE & CARL (THE ORIGINAL NIGHTERHERDERS)	OA057799 OA042645	The Cowboy Isn't Speaking to His Horse Please Don't Love Nobody When I'm Gone
G24992 April 1946	WILF CARTER	OA048656 OA048655	Old Chuck Wagon Days My Missoula Valley Moon
G24995 May 1946	CARRIE MAE MOORE & FAYE BARRES	OA051751 OA051753	Why Did You Leave Me Alone? I Thought I'd Forgotten You
G25008 June 1946	HANK (THE SINGING RANGER)	OA8475 OA8474	The Texas Cowboy There's a Picture on Pinto's Bridle
G25010 July 1946	GENE AUTRY	H424 LA2319	I Wish All My Children Were Babies Again You Waited Too Long
G25012 July 1946	CARSON ROBISON CARSON ROBISON (AND HIS BUCKAROOS)	OA102243 OA062725	Ramblin' Cowboy Goin' Back to Texas
G25014 July 1946	HANK	OA8281 OA8279	My Little Swiss Maiden We Met Down in the Hills of Old Wyoming
G25024 14 May 1946	GORDON PARSONS	T2303 T2304	The Australian Bushman Back to Those Rolling Plains
G25027 Sept 1946	HANK	OA8473 OA8470	Yodelling Back to You Someday You'll Care
G25032 14 May 1946	GORDON PARSONS	T2302 T2305	Where the Bellinger River Flows The Passing of Cobber Jack
G25033 Oct 1946	HANK	OA9098 OA8471	Old Moon of Kentucky I'll Ride Back to Lonesome Valley
G25039 14 May 1946	GORDON PARSONS	T2301 T2306	The Happy Bushman My Mother in Heaven
G25040 Nov 1946	HANK	OA8284 OA8285	The Hobo's Last Ride The Answer to 'That Silver Haired Daddy of Mine'
G25049 Nov 1946	GENE AUTRY	H1424 H1584	Don't Hang Around Me Anymore Silver Spurs (On the Golden Stairs)
G25051	HANK	OA8951 OA8946	The Rainbow's End Broken Dreams
G25052 13 Sept 1946	BUDDY WILLIAMS	T2331 T2332	Overlander Trail Over Hilltop and Hollow
G25053	GENE AUTRY	LA2312 LA2317	A Face I See at Evening Sycamore Lane
G25057 Jan 1947	HANK	OA8716 OA8715	You Didn't Have to Tell Me She's the Rose from the Garden of Prayer
G25069 13 Sept 1946	BUDDY WILLIAMS	T2333 T2336	The Mountain Barbecue Riding Down the Valley
G25072 25 Oct 1946	SHIRLEY THOMS	T2353 T2354	Why Did You Make Me Love You? Cabin in the Pines

G25075 25 Oct 1946	SHIRLEY THOMS	T2356 T2355	Australia, Land of My Dreams Rodeo in the West
G25078 13 Sept 1946	BUDDY WILLIAMS	T2334 T2335	The Orphan Boy and His Dog Chain Lightning the Outlaw
G25084 25 Oct 1946	SHIRLEY THOMS	T2358 T2357	When It's Moonlight on the Trail My Star in the Sky
G25085 29 Nov 1946	SLIM DUSTY	T2372 T2373	When the Rain Tumbles Down in July My Faded Dream
G25087 May 1947	HANK	OA9088 OA9100	We'll Never Say Goodbye, Just Say So Long Lonely and Heartsick
G25088 29 Nov 1946	SLIM DUSTY	T2371 T2374	How Can I Smile When I'm Lonely Been a Fool Too Long
G25091 May 1947	SONS OF THE PIONEERS	D6-VB-2041 D5-VB-1110	Tumbling Tumbleweeds Cool Water
G25092 29 Nov 1946	SLIM DUSTY	T2375 T2376	You Don't Know How Sad I Feel A Modern Yodelling Song
G25095 June 1947	BILLY WILLIAMS	D5-AB-658 D5-AB-659	When I Marry I'll Marry for Love You're Nobody 'Til Somebody Loves You
G25098 June 1947	HANK	OA8713 OA8719	On the Mississippi Shore His Message Home
G25105 July 1947	GENE AUTRY	H316 H315	It Makes No Difference Now You are My Sunshine
G25107 July 1947	WILF CARTER	OA7825 OA028915	Moonlight Prison Blues Yodelling Love Call
G25114 Aug 1947	THE PINE RIDGE BOYS	OA056524 OA056528	When You Have No One to Love You Crooning Bachelor
G25118 Sept 1947	GENE AUTRY	H1426 H1427	I Want to be Sure Don't Live a Lie
G25120 Sept 1947	HANK	OA8950 OA8718	When That Someone You Love Doesn't Love You Wandering On
G25121 Sept 1947	CLIFF CARLISLE with FRED RILEY PUCKETT KIRBY	OA07160 OA041282	Cowboy's Dying Dream 'Way Out There
G25125 Oct 1947	GENE AUTRY & JIMMIE LONG GENE AUTRY	16582 C1176	Old Missouri Moon Don't Waste Your Tears on Me
G25127 Oct 1947	WILF CARTER	OA048749 OA048752	Why Did We Ever Part? Ride for the Open Range
G25135 Nov 1947	BILLY WILLIAMS and the PECOS RIVER ROGUES	D6-VB-1321 D7-VB-36	Across the Purple Sage My Adobe Hacienda
G25141 Nov 1947	GENE AUTRY	DAL125 LA1865	Nobody's Darling But Mine Back in the Saddle Again
G25143 Nov 1947	ELTON BRITT	OA066218 OA068204	Darlin' I've Loved Much Too Much She Taught Me to Yodel
G25149 Dec 1947	GENE AUTRY	HC01867 HC01863	Home on the Range Ridin' Down the Canyon
G25150 Dec 1947	ELTON BRITT	OA062812 OA062814	There's So Much that I Forgot I'll Die Before I Tell You
G25154 Jan 1948	PETE PYLE	OA071041 OA071037	Love's a Game that Two Can Play Please Don't Fool Me
G25156 Jan 1948	JOHNNY BARFIELD	OA054551 OA054550	It's a Long Long Lane that Doesn't Have a Turning You'll Want Me to Want You Someday
G25158 Jan 1948	BILL BOYD AND HIS COWBOY RAMBLERS	OA063079 OA063087	I Guess You Don't Care Anymore Now I Feel the Way You Do
G25160 16 Sept 1947	DONN REYNOLDS & HIS WESTERNERS	T2431 T2432	That Old Bush Shanty of Mine Let Me Die with My Boots On

G25161	DONN REYNOLDS & HIS	T2434	Just Saddle and Ride
16 Sept 1947	WESTERNERS	T2432	Let Me Die With My Boots On
G25162	DONN REYNOLDS & HIS	T2435	The Stockman's Lullaby
16 Sept 1947	WESTERNERS	T2436	Salt Bush Sue
G25164	ROY HALL AND HIS BLUE	OA054583	'Neath the Bridge at the Foot of the Hill
Jan 1948	RIDGE ENTERTAINERS	OA054582	Little Sweetheart Come and Kiss Me
G25165	LEON PAYNE	OA063029	'Neath the Old Pine Tree
Feb 1948		OA063031	Let It End This Way
G25166	FLOYD TILLMAN	HCO 1695	Go Out and Find Somebody New
Feb 1948		OCO 4758	Gotta Have Somethin'
G25172	JOHNNY BOND AND HIS RED	H585	You Brought Sorrow to My Heart
Feb 1948	RIVER VALLEY BOYS	H1494	The One Rose
G25173	CARL BOLING & HIS	OA047582	My Sweetheart's Letter
Feb 1948	FOUR ACES		
	THE PINE RIDGE BOYS	OA041258	When Mother Prayed For Me
G25177	BILL BOYD AND HIS	OA071181	Rollin' Down the Great Divide
Mar 1948	COWBOY RAMBLERS	OA071184	(When I Had) My Pony on the Range
G25180	CARL BOLING & HIS	OA047587	That Old Rockin' Chair
Mar 1948	FOUR ACES	OA047588	Forget Me and Be Happy
G25183	ROY ROGERS with SPADE	D7-VB-547	On the Old Spanish Trail
Mar 1948	COOLEY & HIS BAND		
	BILLY WILLIAMS & THE	D6-VB-1318	I've Just Got to Be a Cowboy
	PECOS RIVER ROGUES		
G25185	SMILIN' BILLY BLINKHORN	T2458	Sunny Queensland
17 Nov 1947	& HIS BUCKAROOS	T2459	Bushland Yodel
G25191	SONS OF THE PIONEERS	D7-VB-437	You Don't Know What Lonesome Is
April 1948		D7-VB-415	Teardrops in My Heart
G25194	BILL NETTLES AND HIS	D5-AB-858	Tears Have Washed Away Your Smile
April 1948	DIXIE BLUE BOYS	D5-AB-857	Trouble's All I've Ever Known
G25199	SMILIN' BILLY BLINKHORN	T2457	My Curly Headed Buckaroo
17 Nov 1947	& HIS BUCKAROOS	T2462	I'd Rather Know the Truth
G25201	GENE AUTRY	KCO 1888	Someday You'll Want Me to Want You
May 1948		LA 1464	End of My Round-up Days
G25205	THE BAR-X COWBOYS	OA071135	You're Still My Darling
May 1948		OA071134	Only Time Can Tell
G25206	ELTON BRITT	OA068201	Will You Wait For Me, Little Darlin'?
May 1948		OA068203	Where Are You Now?
G25210	SMILIN' BILLY BLINKHORN	T2460	Blue Mountain Blues
17 Nov 1947	& HIS BUCKAROOS	T2461	Hilltop Yodel
G25211	HANK	55-3205-B	I'm Sending You Red Roses
June 1948		55-3207-A	Just Across the Bridge of Gold
G25218	BUDDY WILLIAMS	T2481	Eureka (The Stockade Song)
23 & 25 April 1948		T2484	The Chicken Song
G25222	PETE PYLE	OA056511	Don't You Worry 'Bout Me When I'm Gone
July 1948		OA056510	Home Sweet Home in the Rockies
G25224	BUDDY WILLIAMS	T2482	Down the Old Bush Track
25 April 1948		T2483	Pioneering Days
G25225	HANK	55-3208-A	Goodnight Little Buckaroo
July 1948		55-3207-A	Dreamtide
G25231	ROY ROGERS with MORTON	D6-VB-2004	Rock Me to Sleep in My Saddle
	SCOTT & HIS ORCH.	D6-VB-2005	I Wish I Had Never Met Sunshine
G25233	HANK	55-3210-A	Seal Our Parting With a Kiss
		55-3208-B	You'll Regret Those Words My Darling

G25234 Aug 1948	SONS OF THE PIONEERS	D6-VB-2125 D6-VB-2124	Have I Told You Lately That I Love You? A Penny For Your Thoughts
G25237 25 Apr 1948	BUDDY WILLIAMS	T2485 T2486	The Stockman and the Outlaw My Sunny Southern Home
G25238 Sept 1948	GENE AUTRY	H1586 HC01790	Have I Told You Lately That I Love You? You Laughed and I Cried
G25240 Sept 1948	HANK 55-3211-A	55-3210-B There's a Pony That's Lonely Tonight	Rose of the Rio
G25244	ROY ROGERS with MORTON SCOTT & HIS ORCH. ROY ROGERS with COUNTRY WASHBURNE ORCH.	D6-VB-2006 D6-VB-2134	Little White Cross on the Hill I Never Had a Chance
G25248	DELIA MURPHY with ARTHUR DARLEY	OEA7569 OEA7567	Three Lovely Lassies Spinning Wheel
G25249 Oct 1948	HANK	55-3214-B 55-3220-B	You Broke the Chain That Held Our Hearts Darling, I'll Always Love You
G25251 Oct 1948	JOHNNY BARFIELD	OA054546 OA054552	True to the One I Love Highway Hobo
G25253 5 July 1948	SLIM DUSTY	T2493 T2494	My Moonlight Trail to You My Aussie Home
G25254 9 July 1948	SMOKY DAWSON with his ROCKY CANYON BOYS	T2503 T2501	On the Old Singing Trail My Heart is Where the Roper Flows Tonight
G25256 Nov 1948	HANK	55-3216-A 55-3206-A	Your Little Band of Gold Your Last Kiss Has Broken My Heart
G25257 5 July 1948	SLIM DUSTY	T2495 T2496	Give Me One More Chance Sat'day in the Saddle
G25258 9 July 1948	SMOKY DAWSON with his ROCKY CANYON BOYS	T2502 T2499	When I Was a Single Man The Lights of Cobb and Co.
G25260 9 Aug 1948	TIM McNAMARA and his RAMBLERS	T2512 T2511	Goin' to the Rodeo To-day Ridin' Along
G25261 5 Aug 1948	DUSTY RANKIN	T2505	Where the Murrumbidgee Wends its Way Going Back to Wyoming
G25262 5 July 1948	SLIM DUSTY	T2497 T2496	My Pony Whipstick My Happy Valley Home
G25263 9 July 1948	SMOKY DAWSON with his ROCKY CANYON BOYS	T2500 T2504	The Last of the Kellys Green Mountains
G25264 5 Aug 1948	DUSTY RANKIN	T2507 T2508	My Little Old Log Cabin on the Plains Out on the Queensland Ranges
G25265 Jan 1949	HANK	55-3216-B 55-3218-A	Headin' Home Dry Those Tears Little Girl and Don't Cry
G25267 9 Aug 1948	TIM McNAMARA and his RAMBLERS	T2513 T2514	Campfire of Dreams My Heart is Achin'
G25268	ROY ROGERS AND THE SONS OF THE PIONEERS	D7-VB-2133 D7-VB-2134	Blue Shadows on the Trail (There'll Never be Another) Pecos Bill
G25269 9 Aug 1948	TIM McNAMARA and his RAMBLERS	T2516 T2515	Happy Cowboy Pay Day
G25270 5 Aug 1948	DUSTY RANKIN	T2509 T2510	Tell Me Tonight That You Love Me Happy Singing Cowboy
G25271	HANK	55-3218-B 55-3222-B	My Blue River Rose You Played Love on the Strings of My Heart
G25273 Mar 1949	HANK	55-3224-B 55-3226-B	Just Waiting For You How She Could Yodel
G25274 April 1949	GENE AUTRY	HCO 3060 CCO 4995	Buttons and Bows Blue Shadows on the Trail

RECORD REVIEWS

Romy (Roman) Gosz and His Orchestra. Vols. 1-5 (Polkaland Records LP 30, 33, 35, 39, and 40). Reissues of Bohemian-American polkas and other dance instrumentals originally recorded 1931-39. Jacket notes by Greg Leider.

Romy Gosz was not yet twenty years old in 1931 when he took his band from its hometown of Manitowoc, Wisconsin, to Grafton, to make some polka recordings for the Wisconsin Chair Company. But the Broadway label was not the ideal one for such music, and in later years the orchestra moved to other labels--Brunswick, OKeh, Vocalion, Columbia, Decca. Gosz's career flourished for several decades, the last of his 170 recordings being made in 1963. In 1979 he was elected to the International Polka Association's Hall of Fame (deceased category).

Greg Leider of Polkaland Records of Fredonia, Wisconsin, issued the first of these reissues in 1978, including a dozen of Gosz's best titles from 1933-34 sessions for the American Record Corporation. The favorable response to this album prompted Vol. II the following year, with a dozen more ARC selections of 1933 and 1936. Vol. III includes fourteen selections by Gosz (several issued under his father's name, Paul Gosz, because he was underaged legally to sign the contracts) recorded ca. 1931 and issued on Broadway and related labels. Vols. IV and V include all of Gosz's Decca recordings, which were made in 1938-39.

The technical quality of these albums is excellent--even on the third LP, which was dubbed from existing 78 rpm discs. Much of the other material was taken from surviving metal masters leased from CBS and MCA. In most cases, recording personnel, master numbers, and release numbers are given.

In recent record reviews in JEMFQ (No. 54) I have noted "ethnic" reissues that have been produced via the folk music revival, rather than by and for people within the ethnic tradition that originally created the music. These albums are in the latter category and are a good example of what can come from that channel. There are dozens of other ethnic musical traditions preserved on 78s of the 1920s and 1930s; we should be keeping our eyes open for more reissues like these. (Polkaland Records, 109 N. Milwaukee St., Fredonia, WI, 53021.)

--Norm Cohen

Birmingham Quartet Anthology (two-LP set; Clanka Lanka CL-144,001/002). Reissue of thirty-two selections featuring black quartet groups from the Birmingham Alabama area, originally recorded commercially between 1926 and 1952. Selections: Golden Leaf Quartette--I Wouldn't Mind Dying; Sleep, Baby, Sleep; Birmingham Jubilee Singers--He Took My Sins Away; God is Love; Eliza; He Died on Calvary; Birmingham Boys; Four Great Wonders--He'll Understand; Have You Any Time For Jesus; Famous Blue Jay Singers--I Am Leaning on the Lord; Brother Jonah; Clanka-A-Lanka; I'm Bound for Canaan Land; Standing Out On the Highway; The Time is Drawing Nigh; Shall I Meet You Over Yonder; Dunham Jubilee Singers--Holy is My Name; I Dreamed of Judgement Morning; My Mama's Baby Child; Who Stole the Lock; Ravizee Singers--I Am Thinking of a City; You'll Need My Saviour Too; He's All And All; Hide Me; Bessemer Sunset Four--Climbing Jacob's Ladder; Ham and Eggs; Heavenly Gospel Singers--Rough and Rocky Road; Where Shall I Be; I'm a Poor Pilgram of Sorrow; Kings of Harmony--Lord Give Me Wings; C.I.O. Singers--The Spirit of Phil Murray; Satisfied. Ten-page brochure includes biographical notes on performers, brief notes on selections, and text transcriptions. Compiled, annotated, and produced by Doug Seroff.

Regional LP reissues have been common in the field of blues music for many years; and, more recently, in the domain of old time hillbilly music as well. Reissues of this type are useful devices where there is a significant regional musical style or other characteristic that deserves illumination and exploration. Doug Seroff has now done the same thing for black gospel music, producing a study featuring the music of ten different groups from the Birmingham area on thirty-two different

recordings spanning two-and-one-half decades. In his background notes, Seroff traces quartet singing in Jefferson County, Alabama, to the year 1915, when R. C. Foster first moved into the area. Foster had learned from Professor Vernon W. Barnett, a Tuskegee graduate; Barnett taught the style of spiritual singing that could be heard on the early recordings of quartets from Tuskegee, Fisk, Hampton, and other black universities. But what Foster's successors created in Alabama was quite different from those university groups, as this album clearly demonstrates. Two of the most influential figures in the shaping of the Birmingham style in the 1920s were Charles Bridges, founder of the Birmingham Jubilee Singers and later, leader of the Famous Blue Jays; and Charles "Son" Dunham, who trained many groups that toured under the name of Dunham Jubilee Singers. The lead singers of the Four Great Wonders and the Heavenly Gospel Singers were both trained by Bridges. From 1925 to 1950 Birmingham and the surrounding Jefferson County were recognized as the capital of black gospel quartet singing in America.

The album is particularly interesting because of the variety of material presented. While sacred numbers predominate, there are other kinds of material as well: the popular nineteenth-century yodel song, "Sleep, Baby, Sleep" (Jimmie Rodgers' first recording); minstrel and vaudeville pieces ("Eliza," "Who Stole the Lock," "Ham and Eggs"); blues lyrics ("My Mama's Baby Child"); and a topical song ("The Spirit of Phil Murray"). Although the bulk of Seroff's notes are devoted to providing biographical information and tracing the influences of changing personnel from one group to another, brief annotations are provided for most of the songs as well. Original recording data (except for personnel and year and city of recording) are not provided.

In his notes, Seroff states that the purpose of his new (nominally Swedish) label "will be to expose and make available the essential recordings of gospel, spiritual and jubilee quartets who were the backbone of black gospel music during the first half of this century." The need for such a serious reissue program is readily apparent in view of the paucity of such material available on LP, which is in stark contrast to the enormous amount of material recorded on 78 rpm discs. (JEMF's one album of black gospel music, for which Seroff provided biographical notes, should be available within a few months.) *Birmingham Quartet Anthology* is available from Seroff (Box 506, Rt. 3, Goodlettsville, TN, 37072).

--Norm Cohen

"Folk-Songs of America": The Robert Winslow Gordon Collection, 1922-1932 (Library of Congress, AFS L68, 1978). Edited by Neil V. Rosenberg and Debora G. Kodish. One 12" 33 1/3 rpm disc. Mono. Descriptive notes, texts, 29pp., photos, bibliography, discography. Selections: *Haul the Wood Pile Down*, *Roll the Old Chariot Along* (unknown singer); *The Old Gray Mare*, *Hesitation Blues*, *Not A-Gonna Lay My Religion Down* (Bascom Lamar Lunsford); *Brother Jonah* (James G. Stikeleather); *Georgie* (Nancy Weaver); *Isaac Meddler*, *Mississippi Sawyer*, *Sally Goodin* (John W. Dillon); *Old Granny Hare* (W. F. Bird); *Single Girl* (Julius Sutton); *Prisoner's Song* (Ernest Helton); *Let's Go to Bury* (Rev. A. B. Holly); *Deep Down in My Heart* (W. M. Givens); *Jesus is My Only Friend* (Bessie Shaw); *Glory to God*, *My Son's Come Home* (J. D. Purdy); *Ol' Man Satan/Drive Ol' Satan Away*, *Finger Ring* (Mary C. Mann); *Blow Boys Blow* (J.A.S. Spencer); *Bloy Boys Blow*, *Haul Away* (A. Wilkins); *The Wagon* (Ben Harney); *Milk White Steed*, *Mulberry Hill* (Nellie Galt); *Yes Ma'am*, *All God's Children Got to Humble Down* (Betty Bush Winger); *Robert W. Gordon Testing Equipment*; *Casey Jones* (Francis H. Abbot).

Issued to mark the fiftieth anniversary of the establishment of the Archive of Folk Song at the Library of Congress, *"Folk-Songs of America"* is a phonograph record containing thirty selections recorded by the Archive's first director, Robert Winslow Gordon, and a booklet containing a sketch of Gordon's life and work (by Debora G. Kodish) and annotations of the issued material (by Neil V. Rosenberg). Nearly all of the recordings were originally made on cylinders and predate Gordon's 1928 appointment to the Library's staff as "specialist and consultant in the field of Folk Song and Literature." Included are sea shanties, ballads, dance tunes, lyric songs, spirituals, a children's song, a rag, and an example of Gordon testing the recording equipment and singing a verse of "Charlie Snyder" ("Casey Jones"). The bulk of the recordings were made in North Carolina and Georgia, although items from California, Kentucky, Virginia, West Virginia, and two of uncertain provenance are also included. Anglo- and Afro-American traditions are presented exclusively. The album thus offers a broad overview of the two dominant strains in American folk music and is a microcosm of the Gordon collection.

In choosing material for the album, the compilers (Kodish, Rosenberg, and Kenneth S. Goldstein) were faced with some technical limitations inasmuch as those recordings which Gordon viewed as being of greatest importance were frequently played by him and thus have suffered considerable deterioration. The wealth of material available, however (over 900 cylinder and disc recordings), enabled the compilers to surmount this obstacle and assemble a representative sampling. The sound quality of the selections on the album is understandably primitive, but any listener accustomed to hearing early recordings (or reissues thereof) should have little difficulty appreciating the performances.

Without commenting on every selection, a few of the performances are particularly noteworthy. A recording of "Old Ninety Seven" by Fred Lewey, one of the professed authors of the song, provides an opportunity to hear a version substantially different from the now-standard setting popularized by Vernon Dalhart. (Gordon, it will be remembered, was in the thick of the court battle over the authorship of the song--see JEMF Reprint No. 30.) The three tunes played by North Carolina fiddler John W. Dillon--"Isaac Meddler," "Mississippi Sawyer," and "Sally Goodin"--are some of the earliest recordings of traditional fiddling to be made by a folklorist (1925) and provide important documentation of older Appalachian style. Ragtime composer/performer Ben Harney favored Gordon with an unaccompanied rendering of "The Wagon" ("You've Been A Good Old Wagon But You've Done Broke Down," claimed by Harney to be "absolutely the first song published in ragtime"), possibly Harney's only recording.

In addition to carrying out his intention "to provide information which sets the songs and tunes in a comparative and historical context," Rosenberg, in his headnotes, offers brief discussions of the performers and of the circumstances, date, and location of the recordings when such information has been available to him. Text transcriptions are also included. A major shortcoming of the notes, however, is the virtual absence of discussion of the music, *qua music*.

I have two minor additions to make to the annotations. In discussing John W. Dillon's performance of "Sally Goodin," Rosenberg identifies the fiddle tuning as EAEA, when, surely, it is DGDG--a statement based on the fact that "Mississippi Sawyer" which immediately precedes "Sally Goodin" on the LP, as it did, apparently, in the field session, is performed in the traditionally-used key of D, at a pitch which is fairly close to concert standard. A small point, since the fiddler's technique would be the same in either case, but possibly significant to the performer's conception of the tune. "Old Granny Hare," sung by W. E. Bird of Culhooee, North Carolina, has had an interesting history in both Anglo- and Afro-American traditions, as Rosenberg discusses in his notes. Its melody, however, is clearly derived from the popular Scottish tune "Fairy Dance," or "Largo's Fairy Dance," composition of which is claimed by Nathaniel Gow and which was first published in Neil Gow's *Fifth Collection of Strathspey Reels* (Edinburgh, 1809).

It is, however, as a tribute to and an embodiment of the work of Robert W. Gordon that "*Folk-Songs of America*" has its greatest value. Kodish's introductory essay is a concise encapsulation of his career which leaves one hoping that her thesis on Gordon ["'Good Friends and Bad Enemies': Robert W. Gordon and American Folksong Scholarship." M.A. (Folklore), Memorial University of Newfoundland, 1977, 293 pp.] will one day see the light of publication. Gordon received his academic grounding in folklore at the hands of George Lyman Kittredge at Harvard, but the pursuit of his career was carried out in a fashion far removed from that of his more conventional contemporaries in the discipline. At a time when ballad and folksong study was largely the province of literary scholars, Gordon was devoting years to field recording. Rather than railing against mass media and the products of technology as being destructive to the folk culture he was studying, Gordon readily embraced the possibilities offered by the phonograph, the camera and the popular press for more effectively carrying out his work. *JEMFO* readers are in Gordon's debt as he was one of the first folklorists to accept the value of commercial phonograph records as valid documents of folk music. Gordon also differed from many of his contemporaries in that he was not, despite the tutelage of Kittredge, held under the spell of Child ballads. His interests in folk music were refreshingly broad, as borne out by the material on the disc.

Unfortunately, because he labored largely outside the conventional academic sphere, Gordon's work is not fully appreciated by contemporary folklorists. Although he amassed an enormous quantity of material through not only his field recording but also through correspondence generated by his column in *Adventure* magazine. Gordon never produced a book-length printed collection which might have taken its place next to those of Sharp, Randolph, Brown, Lomax, et al. He was keenly interested in questions of origin and of black/white and folk/popular interchange, but apart from numerous essays never wrote the full-blown theoretical treatise of which he was surely capable and which might have earned him a University chair. Gordon was a folklorist who possessed uncommon vision, skill, and knowledge; it is to be hoped that "*Folk-Songs of America*" will serve to broaden awareness of the importance of his work.

--Paul F. Wells
Los Angeles, California

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Jazz (Opus Musicum OP 228/30). Three-disc set of reissues spanning the history of jazz from the early twentieth century to 1978. Accompanied by a 26-page booklet, "Historical-Analytical Commentary," by the editor, Wolfgang Sandner (translated into English from the original German by Roger Clement). Selections: Percy Randolph: *Shine*; Horace Sprott: *My Little Annie, So Sweet*; Scott

Joplin/Gunther Schuller: *Combination March*; Scott Joplin: *Maple Leaf Rag*, *A Real Slow Drag*; Rabbit Brown: *James Alley Blues*; Bessie Smith: *The Yellow Dog Blues*; King Oliver's Creole Jazz Band: *Dip-permouth Blues*; Louis Armstrong and His Hot Seven: *Willie the Weeper*; Jelly Roll Morton and His Red Hot Peppers: *Kansas City Stomp(s)*; Bunk Johnson's Brass & Dance Band: *Didn't He Ramble*; The Young Tuxedo Brass Band: *Eternal Peace*; The Original Dixieland Jazz Band: *Tiger Rag*; New Orleans Rhythm Kings: *Milenberg Joys*; The Wolverine Orchestra: *Jazz Me Blues*; McKenzie and Eddie Condon's Chicago-ans: *Sugar*; Fletcher Henderson and His Orchestra: *Prince of Wails*; Duke Ellington and The Whoopie Makers: *The Mooche*; Count Basie: *Where Shall I Go?*; Benny Goodman: *One O'Clock Jump*; Coleman Hawkins and His Orchestra: *Body and Soul*; Woody Herman Second Herd: *Keeper of the Flame*; Stan Kenton: *Ride of the Valkyries from "Die Walkuere"*; Charlie Parker: *My Melancholy Baby*; Clifford Brown: *Sweet Clifford*; Miles Davis: *Venus de Milo*; Lee Konitz: *Subconscious-Lee*; Gerry Mulligan Quartet: *Walkin' Shoes*; Art Blakey's Jazz Messengers: *Moanin'*; Modern Jazz Quartet: *Sketch*; John Coltrane: *Olé*; Ornette Coleman: *Free Jazz--Part 1*; Brötzmann/Van Hove/Bennink: *Outspan No. 2*; Cecil Taylor: *Jitney No. 2*; Globe Unity Orchestra: *Bavarian Calypso*, *Solidaritätslied*; Art Ensemble of Chicago: *Nice Guys*; Anthony Braxton: *C - M = BO5*; Miles Davis: *John McLaughlin*; Weather Report: *Birdland*; Keith Jarrett:

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The Köln Concert Part IIc; Albert Mangelsdorff: *Creole Love Call*. Published by Arno Volk Verlag Hans Geric KG, Cologne (Germany); available in this country from Theodore Front, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.

Editor Sandner opens his fine commentary with the obligatory apology for trying to document the entire history of jazz on three lp-discs and a statement of intent: ". . . this compilation seeks above all to arouse a general interest in the history of this music and to stimulate personal inquiry into the many facets inevitably omitted in this work." The organization he follows is intimated by the list of selections. The early sources of jazz are represented by the first seven selections: a work song, a field holler, two brass band marches, a piano rag, a Joplin composition labeled "Afro-American art music," a country blues, and a city blues. The next five selections document early recorded New Orleans jazz and the New Orleans revival of the 1940s-50s, followed by two examples of early Dixieland jazz. Next is Chicago jazz (two cuts), and big band jazz/swing (seven cuts). Later styles represented are designated by the editor as bebop (two pieces); cool jazz (two pieces); west coast/mainstream; hardbop; third stream; free jazz (eight examples); electric jazz/rock jazz (two selections); and new harmony (two selections).

The brochure is not so much a set of headnotes to the selections but more accurately a running commentary on the history and development of jazz music, with the selections as focal points for the discussion. Historical and biographical facts are touched upon, but the emphasis is on musicological commentary, with musical transcriptions to elucidate the points made. For each of the selections on the discs are given--in most instances--duration, recording date and place, performers, original release and master numbers, and any reissues. There are, however, a few unaccountable omissions.

There are not many similar packages with which the Opus Musicum set can be compared--and certainly none currently available that try to encompass such a broad time span. The Smithsonian Collection of *Classic Jazz* (PS 11891) is a six-disc set covering the time period of early twentieth century to ca. 1960, but does so in a peculiarly dissatisfying way: by focusing on a few key performers in depth (e.g., six selections by Louis Armstrong, four by Duke Ellington, five by Charlie Parker, six by Thelonious Monk, et cetera). Its 46-page brochure by Martin Williams is a good balance between musicological analysis and history-biography. There are no other sets of such a broad span. The excellent *Riverside History of Classic Jazz*, unfortunately long out of print, concentrated on the first five decades of the century. The 11-volume Folkways jazz series (FJ 2801-2811) goes through the 1940s, but the accompanying notes are very skimpy. The Opus Musicum set, then, can serve an important function for educational purposes. I should note, however, that the musicological commentary, while not impenetrably dense, may be more technical than the musically-untrained reader will be able to understand without some guidance.

--Norm Cohen

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Duke Ellington 1940 (The Smithsonian Collection R 013; RCA Special Products DPM2-0351), two discs. Thirty-two selections recorded by the Duke Ellington Orchestra in Chicago and New York between March and December 1940. Titles: *Jack the Bear*, *Ko-Ko* (two takes), *Morning Glory*, *Conga Brava*, *Concerto for Cootie*, *Me and You*, *Cotton Tail*, *Never No Lament*, *Dusk*, *Bojangles*, *A Portrait of Bert Williams*, *Blue Goose*, *Harlem Airshaft*, *At a Dixie Roadside Diner*, *All Too Soon*, *Rumpus in Richmond*, *Sepia Panorama* (two takes), *In a Mellotone*, *Warm Valley* (two takes), *Pitter Panther Patter*, *Body and Soul*, *Sophisticated Lady*, *Mr. J. B. Blues* (two takes), *The Flaming Sword*, *Across the Track Blues*, *Chloe*, *I Never Felt This Way Before*, *Sidewalks of New York*. Edited, with 6-page sewn-in brochure notes, by Martin Williams.

This is a good set for Ellington fans, and others interested in some insight into his musical style. Williams analyzes the structure of each composition with a convenient notation--e.g., "Sophisticated Lady" is $I_4A_3(a_8a_8b_8a_8)X_2A_{16}(b_8a_b)$, where the capital I, A, and X, refer to introduction, main section, and transition, respectively, and the subscripts indicate the number of bars in the section; subdivisions are denoted by the lower case letters. His further comments discuss details of style and structure with the aid of this simple skeleton outline. Introductory notes identify the solos and outline Ellington's career and significance to the field of jazz. A few concluding paragraphs summarize general observations about Ellington's musical style as represented by the pieces heard here. Discographical information includes recording date and location and master number, but no release numbers.

--Norm Cohen

Reflections by Jimmy Wakely (Shasta 527). Fourteen selections from radio transcriptions of 1939-64 by Jimmy Wakely, the Wakely Trio, the Wakely Family, and others. Titles: *Happy Rovin' Cowboy*, *Cimarron*, *Tenting Tonight on the Old Camp Ground*, *I Wanta Ride that Gospel Train*, *Silver Trails*, *Try to Understand*, *I Wish I Had a Nickel*, *Let's Go to Church*, *Too Bad Little Girl Too Bad*, *Freight Train Blues*, *If I Had My Way*, *Lovesong of the Waterfall*, *Softly and Tenderly*, *Star of Hope*.

Jimmy Wakely Country (Shasta 528). Twelve selections from radio transcriptions (dates not given) by Wakely. Titles: *Ridin' Hidin' Teardrops in My Heart*, *Carry Me Back to the Lone Prairie*, *The One Rose*, *I Cried For You*, *Where the Mountains Meet the Sky*, *When the Moon Comes Over the Mountain/Where the Blue of the Night Meets the Gold of the Day*, *A Melody from the Sky*, *Twilight on the Trail*, *When Your Hair has Turned to Silver*, *Mother*, *That Silver Haired Daddy of Mine*, *Let the Rest of the World Go By*.

Saturday's Heroes: Sidekicks and Friends (Shasta 529). Fourteen selections by the singing cowboys and their sidekicks, mostly from the 1940s and 1950s. Sources not given. Selections: Jimmy Wakely: *Saturday's Heroes*, *I'm Casting My Lasso Toward the Sky*, *Take Me Back to My Boots and Saddle*, *Life Could be Beautiful*; Gene Autry: *Sierra Sue*, *Have I Told You Lately that I Love You*, *We'll Rest at the End of the Trail*; Tex Ritter: *High Noon*, *Froggy Went A-Courtin'*; Wakely and Ritter Interview; Johnny Bond: *Wish I'd a Bought a Half a Pint and Stayed in the Yard*; Merle Travis: *Follow Through*; Pat Buttram, Gene Autry and Johnny Bond: *Comedy Skit*; Buttram and Autry: *Friendship*.

The recent decades have seen the reissue of a great deal of material from commercial country/western recordings of the 1920s, '30s, and '40s. However, in economic sense if not otherwise, records were not the most important medium by which this music was disseminated at the time; radio shows were probably more significant to the performers. Although radio is an evanescent medium compared to the relatively durable records, we are fortunate in that some radio shows have been preserved via air checks, home recordings, or, more importantly, electrical transcription recordings of shows that could thereby be used several times over on different stations.

Jimmy Wakely, one of the best known of the singing cowboys of the 1940s (he made some forty movies in that decade) and also a successful phonograph recording artist, recently started his own record label, Shasta Records. He has used this label to issue recently recorded material as well as much vintage material dubbed from old radio shows and other sources. *Reflections* is the only one of the three albums discussed here to give dates and sources for the recordings. It opens with a dazzling virtuoso performance (fiddle and guitar with vocals) by selection--"Tenting Tonight on the Old Camp Ground"--is actually dubbed from a Tex Ritter motion picture sound track. *Jimmy Wakely Country* does not identify sources, but I suspect they are also from Wakely's radio shows, as are most of the cuts on *Saturday's Heroes*.

--Norm Cohen

BOOK REVIEWS

Stephen Foster: Minstrel-Show Songs. (New York: Da Capo Press, 1979). Reprints of the first editions of twenty-two songs, originally published 1848-1863. New introduction by H. Wiley Hitchcock. 8 1/2" x 11", not paginated.

Da Capo Press continues their active program of reprinting important titles in the fields of folk and popular music with this collection of Stephen C. Foster sheet music. The songs included are: *Angelina Baker*, *Away Down South*, *Dolcy Jones*, *Dolly Day*, *Don't Bet Your Money on de Shanghai*, *Farewell My Lilly Dear*, *The Glendy Burk*, *Gwine to Run All Night (Camptown Races)*, *Jenny June*, *Massa's in de Cold Ground*, *Melina May*, *My Brudder Gum*, *My Old Kentucky Home*, *Nelly Bly*, *Nelly Was a Lady*, *Oh! Lemuel!*, *Go Down to de Cotton Field*, *Oh! Susanna*, *Oh! Why Am I So Happy?*, *Old Black Joe*, *Old Folks at Home*, *Ring de Banjo*, and *A Soldier in de Colored Brigade*. For each song the complete original sheet music, including the title page, is reproduced in facsimile. The collection is prefaced by a brief, two-page Introduction by H. Wiley Hitchcock, which quotes music historian Charles Hamm as saying that he can find "absolutely no traces of the influence of Negro music on Foster." This comes directly to the heart of a very important general question, What is the relation between blackface minstrelsy and the genuine black folk music of the day? I would be interested to learn the basis for Hamm's evaluation, since it has always been my impression that we know far too little about the antebellum folk music of black Americans to decide such questions.

--Norm Cohen

Afro-American Religious Music: A Bibliography and A Catalogue of Gospel Music. Compiled by Irene V. Jackson (Westport, Conn.: Greenwood Press, 1979). xiv + 210 pp., \$19.95 hardcover

This reference work consists essentially of two parts: (1) a bibliography of 873 numbered publications divided into six sections: (a) Afro-America--general history, culture, anthropology, and sociology; (b) ethnomusicology, dance, and folklore; (c) African and Afro-American folksongs; (d) Religious folksongs--spirituals, hymns, blues, and gospels; (e) Black church/black religion; and (f) Caribbean--religion, music, culture, folklore, and history; (2) a catalog of the compositions of Afro-American gospel composers copyrighted between 1938 and 1965 which are listed in the Library of Congress card catalog.

A comparison of the six categories of the bibliography with the book's title reveals some incongruity: they suggest a much broader scope than just Afro-American religious music. An examination of the titles cited bears out this suspicion: such items as Coffin's *Our Living Traditions*, Goldstein's *A Guide for Field Workers in Folklore*, and Brunvand's *The Study of American Folklore* have very little to do specifically with the subject defined by the book's title and are much too general to be useful to someone using the bibliography as a research tool. Even the fourth section, "Religious Folksongs," while much more to the point, contains a few items that could well have been omitted; to name but two: Gentry's *A History and Encyclopedia of Country Western and Gospel Music*, and Gilchrist's 1928 article, "The Folk Element in Early Revival Hymns and Tunes." On the other hand, there are numerous omissions: twenty of the thirty items listed in *Billboard's* brief bibliography of black religious music (June 9, 1979 issue, p. BM-40) are not mentioned, nor are several other important references. There are also enough misspellings and title errors (e.g., 422, 456, 473, 517) to raise doubts about the accuracy of other citations.

The song title catalog is arranged alphabetically by writer/composer, and alphabetically by title under each person's name. Additional information includes, where available, the composer's birthdate, the arranger, publishing company, and city or address of publisher, and year of copyright.

A useful index to the bibliography is provided; however, an index to the song catalog, also arranged alphabetically by composer, is quite superfluous. Either an index by song title should have been included or the arrangement itself should have been alphabetical by title.

The song catalog is preceded by some interesting comments on how to distinguish printed black gospel songs from white gospel songs. Jackson notes six clues: (1) the sheet music cover format; (2) compositional style; (3) dedication; (4) title; (5) name of author, composer, or arranger; and (6) publishing house. Many of these seem quite unreliable.

While this book can undoubtedly help novice students find their way to the literature, the author clearly could have presented the material more efficiently. My criticism is hardly mitigated by the stiff price--particularly in view of the slender size of the book and the fact that it is typewriter-composed.

--Norm Cohen

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Bing Crosby: A Lifetime of Music, by Laurence J. Zwisohn (Los Angeles: Palm Tree Library, 1978) 148pp; no price listed.

Bing Crosby was one of the most important popular culture figures of our century, his recording career spanning some fifty-one years. He was an actor of prominence as well as an important star of radio and an occasional songwriter. Zwisohn's book documents this career, examining it from general perspectives. The volume is divided into four major sections: a forward by Jimmy Van Heusen, who worked with Bing often and wrote songs especially for him; an interview with Al Rinker, one of the three Rhythm Boys, the group that started Crosby in his professional career; a collection of miscellaneous articles and listings; and most important, a section containing a complete listing of the songs that Crosby recorded. This compilation was a Gargantuan feat since it involves over 1,600 separate entries.

Zwisohn lists each song alphabetically with the names of the composers, the recording dates, and the recording companies which released the material. (Many of us may have assumed that Bing recorded for Columbia in the early years and for Decca from then on, but one article chronicles the *thirty-one* companies for which Crosby recorded, including Amos and Argo.)

Crosby's career began during the Coolidge administration and ended during Carter's. His musical offerings are legendary, ranging from his biggest hits of "Don't Fence Me In," "Sweet Leilani," and "Swinging On a Star" to Willie Nelson's "Hello, Walls" and the Beatles's "Hey, Jude." Certainly, his like will not come again, and *Bing Crosby: A Lifetime of Music* will be the base work that any future student will turn to first.

--William Henry Koon
California State University
Fullerton

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Ragtime: A Musical and Cultural History, by Edward A. Berlin (Berkeley, California: University of California Press, 1980). Pp. xix + 248, plates, musical examples, acknowledgments, preface, notes, appendix, bibliography, index. \$16.95.

As Edward Berlin notes in his preface, much of the literature on ragtime consists of "reruns of earlier writings" and generally overlooks "substantive discussion, in musical terms, of the genre and its evolution, and of its position in the panorama of American music and culture." Certainly neither of these complaints can be legitimately registered about *Ragtime: A Musical and Cultural History*, which may well be the most original piece of research published on ragtime since *They All Played Ragtime* (1950). Indeed, in the area of musical analysis, Berlin's work surpasses that almost legendary early volume.

Ragtime: A Musical and Cultural History deals with three broad topics: perceptions of ragtime during its heyday; the evolution of piano ragtime to 1920; and the historiography of ragtime from 1930 to 1978. Berlin seems to be one of the few individuals who has bothered to find out how contemporaries of the ragtime era regarded the music. His research indicates that during the period 1897-1917 ragtime was primarily regarded as vocal music which is, of course, in contrast to the current conception of it as piano music. Most commentators thought that ragtime had Afro-American roots, although in time this racial identification disappeared. Berlin does an excellent job of describing the mixed reaction to the music, quoting liberally from various contemporary sources.

Although the material presented in the section on contemporary attitudes to ragtime is previously unreported, the section on piano ragtime is Berlin's major contribution. Basing his analysis

on a corpus of over 1,000 rags, he offers the only description in print of the varieties of the music, based on extensive investigation of both exceptional and mediocre examples of the genre. He notes that although most commentators thought of ragtime as syncopated music, a few rags were unsyncopated and many had the trait in only one of three or four strains. Early ragtime (that published before 1901) had two types of syncopation--untied and tied. The former is restricted to separate halves of a measure while the latter connects the halves of a measure. Both forms increased greatly once the term "rag" appeared in piano titles, but untied syncopation without any trace of the tied syncopation still remains the type usually referred to in most definitions of ragtime.

Berlin's consideration of form touches on an aspect of ragtime seldom commented on by its contemporaries. He believes this lack of attention resulted because the genre has no unique form, borrowing its design from the march, cakewalk, "coon songs," and other types of dance music. Of these, the march exerted the strongest influence. Most rags consist of three or four themes of sixteen measures, each arranged in distinct patterns, generally one of our types although thirty-one different ones are discernable. Berlin illustrates that this form is ragtime's most consistent feature, and he performs superlatively in tracing the several sources of the music. Unlike most previous writers on the subject, Berlin's conclusions are based on statistical analysis rather than intuition and assumption. Hence, his opinions have more validity than those of earlier authorities.

Because Berlin initially intended to produce only a stylistic study of ragtime, his remarks on the historiography of the music are, in a sense, an afterthought. Nonetheless, the comments are both interesting and worthwhile. He dates the era of the study of ragtime from 1930 when Isaac Goldberg referred to the music in his book, *Tin Pan Alley*. Berlin notes, however, that there were fewer publications about ragtime during the 1930s than at any other time in the genre's history. The first writers of that decade emphasized the vocal over the instrumental form, a situation that shifted with the publication of Winthrop Sargeant's *Jazz: Hot and Hybrid* (1938). The next important efforts are the publications of Roy Carew in the 1940s, Alan Lomax's *Mister Jelly Roll*, and Rudi Blesh and Harriett Janis's *They All Played Ragtime* (both 1950). The latter book, generally known as "the bible of ragtime," is correctly criticized for being unsystematic in its musical analysis and for containing numerous undocumented statements. Berlin's criticism is tempered by his assessment that the book is less a scholarly tome than a rhapsodic, partisan, popular history.

While Berlin concedes that these and later works have contributed to greater public awareness of, and interest in, ragtime, they have also created much confusion about the music. This is particularly the case with those writers who have used the terms "classic" and "folk" rags. As Berlin demonstrates, these adjectives have generally been used loosely and inconsistently and therefore have little usefulness. Some other ragtime classifications seem to exist only as negative labels. One example is Tin Pan Alley ragtime which several authorities use to describe the antithesis of classic ragtime. Any individual demonstrating some talent is automatically classified in another group, no matter how strong his association with Tin Pan Alley. Eubie Blake is cited as an example who, despite his commercial success as a popular composer connected with New York publishers, is generally placed in the so-called Eastern, or stride, school. There is great validity to Berlin's remarks about the stylistic classifications used by most other writers but he offers no new categories to replace the older, inadequate groupings. This is the major shortcoming of his book.

Although this volume, with its extensive bibliography and numerous musical examples, is as objective a study as is possible, the dust-jacket writer is probably correct in saying that *Ragtime: A Musical and Cultural History* will provoke controversy. The reason is that Berlin slays too many "sacred cows." In so doing, he achieves his own goal of removing "ragtime studies from the domain of vague intuition and romantic fantasy" into the realm of greater critical scrutiny. For this feat alone he deserves to be applauded, but he also merits praise for producing the most substantial book yet written about ragtime.

--W. K. McNeil
The Ozark Folk Center
Mountain View, Arkansas

Singing Cowboy: A Book of Western Songs, collected and edited by Margaret Larkin (DeCapo Press, 1979), 176pp., \$17.50.

Margaret Larkin's *Singing Cowboy*, originally published by Alfred Knopf in 1931, has long been one of the standard collections of American cowboy songs, and it is good to see it back in print. This edition is a very attractive unabridged republication of the second edition, which was published by Oak Publications of New York in 1963, four years before Larkin's death. It contains texts and tunes of forty-two songs, with head notes and guitar chords for each, an interesting introduction by Larkin, a glossary of western terms, and an index of first lines. This edition also includes the additional illustrations selected by Oak Publications for their second edition. Larkin's book is

significant, and this handsome little volume is one anyone interested in cowboy songs will want to acquire while it is in print again.

--Charlie Seemann
Half Moon Bay, California

Music of the Whole Earth, by David Reck (New York: Charles Scribner's Sons, 1977). Pp. xi + 545. Bibliography, index, extensive use of photographs selected by Carol Reck. Paper, \$9.95.

David Reck's *Music of the Whole Earth* is a unique and colorful compilation of music from many corners of the world. As Reck points out, "An intensive study of music of the whole earth would be composed of thousands of volumes," which leads one to presume that this book will have its limitations. Yet he also points out that this book, for him, is a description of his own musical journey, "a bridging of many gaps," as well as a whole earth catalog. When looked at through this perspective, one sees Reck's rather large book as quite an accomplishment. The book takes on a journal/scrap-book-like quality with its conglomeration of photographs, personal experiences, graphs, maps, drawings, descriptions, and poetry. In a more strictly educational sense, the book covers such topics as organology, harmony, rhythm, melody, and instrumentation. Personally, I find Reck's unreserved, free-flowing manner of dealing with academic subject matter to be quite fascinating.

Reck's approach, that of letting the music and culture of particular peoples speak for itself, is exemplified in the frequent use of photographs--almost 200 in number--selected by his wife, Carol Reck. The photographs cover everything from the Reck's experiences in India (where the author studied the South Indian *veena*) to Mance Lipscomb, the Texas sharecropper and songster.

The book is divided into two major parts: "Beginnings/Patterns," and "The Workings of Earth Music." The first part is further divided into four chapters, "The Universal Horoscope," "The Ladder of Orpheus," "The Global Orchestra," and "Machinations of Sound." The second part consists of "Time and the River of Rhythm," "From Birds to Melody Bands," "Timbre and Timber," "The Quilt of Sound," "Alones and Togethers," "Invisible Architecture I," "Invisible Architecture II," "Afterward: Pause. And Begin Again." The titles accurately reflect Reck's approach--informal, clever, yet appealing, it seems to me, to the novice in the complex of world music. As a text, the book lends itself well to a world music course as it is pictorially interesting and can be read in selected sections. As a supplementary text in a folklore course, the book has appeal, not only for the photographs but for the readable, informal approach Reck employs. Perhaps, above all, its relatively low cost makes the book quite appealing to the inflation-conscious student.

--Lisa Black
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Da Kine Sound: Conversations With the People Who Create Hawaiian Music, Vol. 1, by Robert Kamohalu Kasher and Burl Burlingame (Kailua, Hawaii, Press Pacifica, 1978), 174 pp., photos, index; 8"x10" papercovers, \$5.95. A collection of interviews with a dozen performers (or groups) who are or have been active in the fields of popular and gospel music in Hawaii.

"Nothing Forced or Fancy," by David Stricklin, in *Southern Exposure* VIII, No. 4 (Winter, 1980), 46-51. Stricklin (the son of Al Stricklin, piano player for Bob Wills from 1935-1942) based this article on interviews as well as from his M.A. thesis on the history of Bob Wills and the Texas Playboys. It contains a brief biography of Wills; a discussion of the history of the Texas Playboys, including their subsequent career which began in 1975, six years after Wills's death. The article is nicely illustrated with photographs and includes a short interview with Smokey Dacus, Wills's first drummer, and a short discography of LPs featuring music of the Texas Playboys.

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- LP 103: *PARAMOUNT OLD TIME TUNES*. 15 musical selections reissued from recordings originally made in the 1920s and 1930s on the Paramount label. Illustrated booklet includes biographical and discographic information on each artist, annotations and music transcriptions of the songs, bibliography, Paramount 3000 Series numerical listing and listing by song title.
- LP 104: *PRESENTING THE BLUE SKY BOYS*. 12 selections reissued from Capitol ST 2483, originally recorded and issued in 1965. Illustrated booklet contains an autobiographical article by Bill Bolick, and analysis of the Blue Sky Boys' career and repertoire by David E. Whisnant, annotations and musical transcriptions of the songs, bibliography, discography. 31pp.
- LP 105: *NEW ENGLAND TRADITIONAL FIDDLE: AN ANTHOLOGY OF RECORDINGS, 1926-1975*. 17 selections consisting of reissues of early commercial recordings, Library of Congress recordings, and new recordings made especially for this album. Illustrated booklet contains brief social history of fiddling in New England, information about each of the performers, and annotations and musical transcriptions of each tune. Bibliography. 32pp.
- LP 106: *ATLANTA BLUES 1933: A COLLECTION OF PREVIOUSLY UNISSUED RECORDINGS BY BLIND WILLIE MCTELL, CURLEY WEAVER AND BUDDY MOSS*. 16 tracks. Illustrated booklet includes biographies of the artists, annotations on the songs, bibliography and discography. 31pp.
- LP 107: *THE FARR BROTHERS: TEXAS CRAPSHOOTER*. (Hot Fiddle and Guitar Duets by Two Members of the Original Sons of the Pioneers.) 23 selections drawn from three series of electrical radio transcriptions made between 1934 and 1940. Illustrated booklet contains a biography of the Farr Brothers and notes on their music. Bibliography. 14pp.

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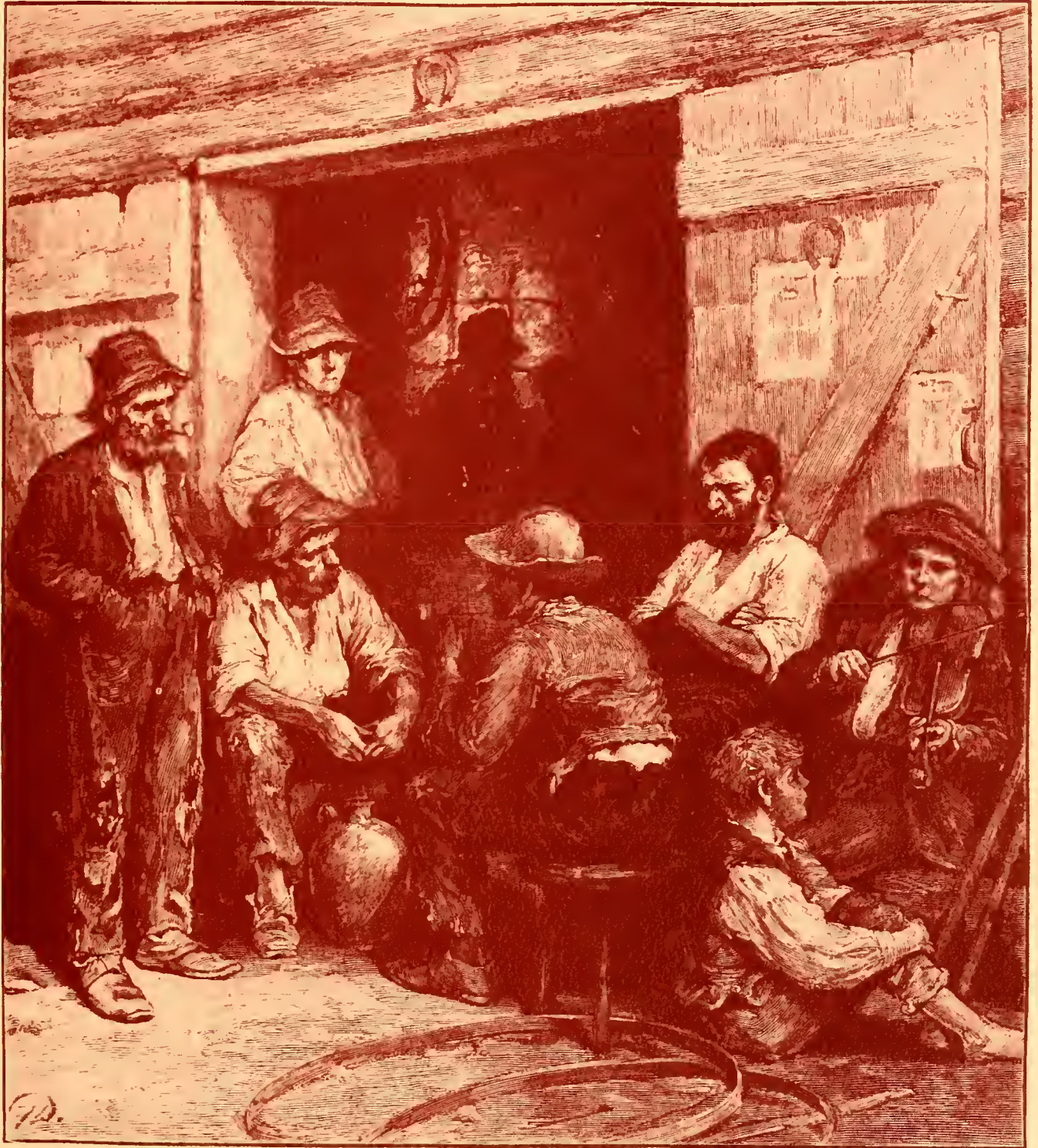
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THE JEMF

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COVER ILLUSTRATION: "Pardee's neighbors" by Frederic Delman. For more information on this illustration, see, Archie Green, Graphics #49, *JEMFQ* 54 (Summer 1979)

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COUNTRY MUSIC IN ITALY: A MATTER OF CONTROVERSY

By Fabrizio Salmoni

American country music in Italy has not had the exposure and popularity which it has enjoyed in other countries such as England, Holland, and Japan. Difficult though it is to find all the reasons for this lack of success, nonetheless we can point out three main factors which approach the problem. First, Italians are aware of the enormous cultural distance separating them from the American South and its customs, morals, values, symbols, and lifestyles. Secondly, most Italians show a certain distrust towards country music because to them it apparently does not possess aesthetic traits sophisticated enough to compete with other musical genres, such as rock or opera. Last but not least, country music cannot easily reach the taste of an audience which, for ideological reasons, often resists the infiltration of the pop scene by "overly American" cultural models. In fact, the presence in Italy of a strong and influential political left constitutes a relevant cultural factor.

Generally, foreign observers blame the vivacity of social relationships as the cause for the never-ending instability within Italy. Actually, some commentators suggest a positive interpretation of the situation: turmoil, ferment, and constant dialectical controversy make Italy a country politically problematical but culturally rich. Therefore, the cultural debate cannot overlook the ideological disputes and the extent of social change. This is a peculiarity which ultimately has the utmost importance for the investigation of any Italian phenomenon.

Before getting into substantive discussion, I feel it necessary to clarify the exact translation of *popolare*. It is not possible to translate this word with the American adjective *popular*, even though we will meet the Italian word connected with categories such as *music* or *culture*. In Italy, an advanced industrial society dominated by the media, the adjective *popolare* tends to be associated with ideas such as "free from current conditioning," "regional," or even "belonging to a pre-commodity model of society." In all these examples of usage, *popolare* maintains a good degree of flexibility, although it usually relates to an idea of spontaneity of the lower class and working people. *Popolare* offers a version of the behavior or

point of view of ordinary people, when these do not reflect, or only superficially mirror, the values and patterns of the dominant culture. In this paper, I will translate this key Italian term with the circumlocution, "of the people."

Here I seek to establish to what degree the Italian public has recognized and accepted country music as a definite genre. A good starting point is to focus on the channels through which some knowledge of the music has reached the public. Record companies in Italy form one such channel. One might try to gather information from them, using their sales indexes, but even these data cannot provide a clear view of the situation, mainly because the country music market is based almost exclusively on imports. Only a long and careful survey through the major import sales dealers can perhaps shed a little light on the matter. Nevertheless, one can attempt some observations.

Some early official attempts to introduce country-western music in Italy have been those by the Italian CBS with the publication of a few Johnny Cash albums, and by EMI with a sampler entitled simply *Country Music*. The latter LP presented miscellaneous pieces performed by major Nashville stars. Very little indeed has been done by RAI (the state-owned radio network in Italy) or national television. These sources have always been so culturally backward and conformist that one cannot expect the bureaucrats, who manage them under governmental mandates, to take bold steps forward to unexplored and untested ground. From the mid-1960s to the early 1970s, RAI broadcasted a weekly thirty-minute program entitled "Songs of the West" (*Le canzoni del West*) which did no more than announce the pieces. The fare was taken from the sound tracks of western movies (Italian as well as American), or from LPs of artists such as Woody Guthrie and Pete Seeger (from a series of six albums published by Albatross, the French-Italian equivalent of Folkways).

A mysterious vocal and instrumental group of doubtful American origin, Rocky Mountain Ol' Time Stompers, rounded out the RAI selection with classics like "Home on the Range," "Swansee River," and even "Yankee Doodle." One of the Stompers was probably a singer who had been popular in Italy in the early 1960s, and who had

used an imitative American pop style. This program subsequently changed its name to "Country & Western," and adopted a repertory of country rock origin but also introduced pieces by the New Lost City Ramblers, Johnny Cash, Merle Haggard, Sonny James, and Buck Owens. Some of their songs were taken from the EMI sampler mentioned above; Guthrie and Seeger also remained on the list. Every now and then some instrumentals taken from a pair of albums published by Joker, a small Italian label, would be inserted. These Joker LPs, entitled *Greats of the Banjo*, offered reissues of period material by musicians who had been associated in one way or another with the folk revival: David Lindley, Roger McGuinn, Eric Weissberg, and others. Joker had already published, among other things, a double album by Jack Elliott and Derrol Adams, which formed a rather hodge-podge collection of selections originally belonging to a variety of musical styles (from "John Henry" to "Worried Man Blues" to "Going Down the Road Feeling Bad").

Another point must be mentioned about the situation in the 1960s before rock made its conquest of the Italian teenage market. In general, American folk music was misconceived as being entirely cowboy music. In actual fact, numerous original versions of Nashville hits circulated (for example, Jim Ed Brown's "The Church"), but these were indiscriminately submerged in the tide of imported American pop music. Unknown to most listeners, there were even Italian covers of country hits such as "Busted" (Harlan Howard), "Honey" (Bobby Goldsboro, Roger Miller), and "Ringo" (Sons of the Pioneers).

American ethnic and folklore studies developed in Italy in the early 1950s, nurtured by a small group of pioneering enthusiasts. These studies, in contrast to those of other European countries, never developed sufficiently to attain real prominence, nor even to insure the addition of new scholars to the field.

Research in and classification of regional Italian folklore had been undertaken under the auspices of the Istituto Ernesto De Martino, which occasionally turned its attention to international folklore. Alan Lomax, during his travels in Europe in the mid-1950s, had stayed in Italy, and in the course of his activities, had collaborated on research in Piedmont and in the South. It is possible, in my opinion, that an initial interest in American folk music evolved from connections maintained by Lomax and the New York group "People's Songs" with a few Italian folklorists. The fact is that it was precisely in those years that a bond—even an ideological one—developed between Italian folklorists and singers who were soon to be protagonists of the folk revival in the United States.

Some of the Italian folklorists followed Gramscian methods, an analytic/interpretive

approach developed by Antonio Gramsci, a leading Marxist intellectual imprisoned by Mussolini. Over the years, the progressive political revision by the Italian Communist Party (PCI) helped transform most of Gramsci's cultural suggestions into sterile ideological conformities. This transformation undermined considerably the serious development of American folklore studies in Italy. A conspicuous tendency among the left wing was one of often arbitrarily interpreting the cultural expressions of the people as indirect political messages. Basically, starting with the principle that the proletariat is potentially a revolutionary class, its cultural expressions, or at least those of some of its sectors, must then, in a fundamental way, reveal a revolutionary spontaneity.

The Italian left has often made this hypothesis an article of creed, and has taken refuge in it during those moments when the left most sharply felt the symptoms of a cultural identity crisis. The musical heritage of the leftist militants, historically, is made up usually of anthems, political songs, and traditional songs (often in dialect) with no explicit political content. Thus, a striking contradiction occurred between this heritage and the musical tastes of thousands of pop-rock-influenced young militants. Most of them resolved this contradiction by keeping their political activity separate from their musical entertainment. Hence, performance of national and international folksongs at times filled the generation gap and masked the problems with expressions of international solidarity.

Furthermore, then as well as today, and for reasons which need investigation in detail, a conformist tendency transcended political positions, causing the consumer public to adopt a subservient attitude toward a mistaken concept of "learned" culture. This tendency denigrated a cultural product which did not display "artistic features." The interpretation of the concept "artistic features" varied, of course, according to one's point of view. The left usually attributed artistry of the people to national or local cultural expression uncontaminated by the media or popular forms. As a consequence, the left has shown a predilection for folklore, especially from third world countries, better yet if Latin (Cuba or Chile)! As for the conservatives' point of view, "artistic features" remained a property of the traditional forms of "high culture" (classical music, opera, theater).

When applied to the United States, this widespread attitude has, understandably, often caused an important revolutionary role to be attributed to the proletarian and sub-proletarian black, especially after the urban ghetto revolts in the late 1960s, and the formation of militant organizations such as the Black Panthers. Indirectly, a genuine but indiscriminate sentiment of solidarity against the racism of the American system motivated this characterization of the

American black. Italian leftists preferred black music over country music. The former, from blues to jazz, represented an expression of oppositional culture; the latter represented the notoriously conservative, if not reactionary, values of southern white society.

Many Italians still find it problematic to come to terms with country music, a genre cherished by an American audience composed mostly of factory workers and lower middle class people--that is, the social strata traditionally interested in supporting the political left in Europe. How could this class, or at least substantial parts of it, back the policy of aggression in Viet Nam? How was one to accept a genre which was nothing but a transposition into music of a movie like *The Green Berets*? There simply could not be much room in Italy for country music during the Viet Nam years. The anti-American feelings among the militants of the PCI, who in the 1950s had carried on a struggle against the NATO military bases in Italy, had temporarily merged by the late 1960s with the hostility towards the United States on the part of the "Viet Nam generation." This new protagonist on the political arena sustained the major burden of the antiwar protests and then, in large measure, differentiated itself from the PCI by giving rise to organized movements to the left of the PCI beginning in 1969.

In that year, the Laterza Publishing Company printed a selection of texts bearing the significant title, *Lead Poison on the Wall, Songs of the Black Power*.¹ This collection followed in the wake of a series of similar enterprises involving American scholarship. The prevailing attitude was the one described above: attention focused primarily on the radical aspects with which the American left was also concerned. Certain arguments raging among American folklorists (for instance, the role of the rural folksong transferred to an urban context by musicians unfamiliar with its original surroundings) were observed with great interest. The Istituto Ernesto De Martino published in its internal bulletin some letters by Alan Lomax, John Cohen, B. A. Botkin, and others, debating these subjects.²

As early as 1954 a small anthology of protest songs of the American people had been compiled and published under the title, *Listen, Mr. Bilbo (Ascolta, Mr. Bilbo)*. It presented, among other things, a few texts by Woody Guthrie, a brief biography of him, and a discussion of the relationship between the song "Tom Joad" and John Ford's movie *The Grapes of Wrath*.³ In 1958 a small book appeared dedicated to American songs celebrating heroes and outlaws.⁴ Another collection followed simply entitled *Folksongs*.⁵ Next, Richard Dorson's *American Folklore (Il folklore negli Stati Uniti)* appeared in translation. Finally, Francesco LaPolla's analytical article "The American Folksong in the Nineteenth

Century" (*"La folksong americana nell'ottocento"*) became available.⁶

The years 1968 to 1972 marked a significant interruption in such publications. In that period a widespread organized movement to the left of the Communist Party sparked controversy, discussions, and theoretical debate. The PCI, also frightened by the Chilean coup in 1973, since that moment hastened the revision of many of its positions and assumed a subordinate role in relation to the Italian majority party. This political fear gradually determined behavior in cultural matters for the ensuing years. The veerings in party line which characterize its recent history have had strong repercussions on the PCI's cultural policy. Having considerably revised its former analysis of the question, the PCI today is the most active organizer of rock concerts in Italy, aimed towards gaining prestige with the young.

Rock concerts by foreign musicians in Italy had been canceled for several years because of frequent riots. The high cost of tickets sparked these riots. Many young people accused concert promoters of speculating on music which "belonged" to youth. Several groups of youngsters crashed these concerts, clashing with the police. Some of these instances turned into riots in Milan and other large cities in the early and mid 1970s, at the appearances of bands such as Grand Funk Railroad, Led Zeppelin, and Santana. In all those cases police used tear gas to subdue rioters.

After a few years of silence, the Communist Party involved itself in concert promotion by guaranteeing profits to promoters and providing order. Its purpose was to gain popularity among the young, hungry for good music, and at the same time to gain prestige as a law-and-order party among the middle class.

In 1972, some members of the same group of people who had been responsible for the publication of earlier American folk material, offered a retrospective analysis of the folk revival.⁷ It is interesting to note, by looking at publication credits, that so far no new interpreters of American folk music had surfaced in Italy at a scholarly level. One can only guess at the many reasons for this lack of fresh recruits: A) the fact that the published material circulated only in the limited circles of specialists and enthusiasts; B) people were concerned with being considered excessively pro-American; C) an inability to get beyond the narrow limits of the field of folksongs to address a wider field of inquiry; D) the difficulty in disentangling oneself from problems caused by the convergence of folk forms with others of pop origin.

A major study appeared in 1975 on Woody Guthrie's life and work. The author, Alessandro Portelli, is an instructor in Anglo-American literature at the University of Siena as well as a folklorist (he had previously edited the col-

lections *Folksongs* and *Songs of Black Power*). Portelli's work is possibly the most serious and accurate on the subject. However, although he includes an introduction to and a short discussion of country music, the old methods of approach prevail. Portelli chose to emphasize a few examples of songs concerned with social themes, or songs picked from the repertoires of early hillbilly musicians. Examples were: Uncle Dave Macon's "Down the Old Plank Road," "Roll Down the Line," "Governor Al Smith," "All I Got Is Gone," or the Dixon Brothers' "Weave-room Blues." He then concluded that in spite of these and a few other rare cases today's country music "...is the vehicle for the most reactionary material the United States media industry can produce in a cultural field."⁸

Portelli portrayed country music as a substantially negative phenomenon, the result of an irreparable devolution of a misled evolution--a cultural expression once treasured by a subordinate class, formerly able to express its values at the folk level. Essentially, he felt that businessmen appropriated the music of the people for profit and transformed it to the point that it lost connection with its original roots and became something totally shaped and controlled by a commercial elite.

Nevertheless, Portelli made a valuable contribution by discussing the question of validity in the relationship between folk music and political song. He interpreted Woody Guthrie's character in the light of the singer's artistic journey, and of his progressive awareness culminating in militant engagement. The result is a very positive assessment of Guthrie as "the greatest revolutionary American poet." To Portelli, Guthrie offers an exemplary demonstration of how an artistic form such as music, can be restored to its original social milieu in a way that makes it possible for the people to re-appropriate and use it constructively.

What of the large Italian audience which takes no part in the ideological disputes, and which has, after all, its own indirect autonomous power of judgment despite its subjection to market regulation and a powerful promotional apparatus? For the majority of this audience, especially the younger set (prime consumers of recorded music), the very name *country* is vague and lends itself to generalizations and misconceptions. The idea of *country* is commonly associated with those forms of country rock of California origin represented by groups like the Byrds; Crosby, Stills, Nash & Young; Poco; and some of the early Eagles' output. To many, the spectrum of country rock artists runs more widely from Jackson Browne and Emmy Lou Harris through Linda Ronstandt and Michael Nesmith, to the Nitty Gritty Dirt Band, Charlie Daniels, and the Marshall Tucker Band.

This whole set of musicians by now has its

stable Italian following which is formed in part by the rock audience. A limited number of broadcasts by RAI (in special programs for the young) and frequent programs on the independent radio stations (usually in the evening hours given over to "rubriche," that is, broadcasts on a pre-determined theme), reach these listeners. This music is looked upon as one island in the jagged archipelago of rock, as consumable music, without a history, music that does not warrant deep investigation.

Specialized magazines deal with such material to a limited extent--some to speak well of it, some to speak badly, or even to neglect it. For example, the magazine *2001*, dependent on music publishers, is well disposed towards it. *Gong* and *Muzak*, which belong to a certain youthful "intelligentsia" of the new left, are substantially disdainful of it. The name *new left* is commonly given to non-homogeneous political forces, which have placed themselves to the left of the PCI, beginning in 1969. Hence, the new left includes a wide range of positions which have in common different levels of criticism towards the so-called ideological revisionism of the PCI. *Muzak*, before its close in 1976, included some notable exceptions with articles by Portelli, who concentrated his attentions on the folk, ethnic, and pre-commercial aspect of American music.

A minor branch, commonly labeled *progressive country* in Italy, departs from so-called *country rock*. The former, considered to be closer to folk origins of American music, is reworked in a modern key, and stripped of the "backwoods" aspects which characterize it as ethnic music. Progressive sound comes out clean and perfect, and its outlines leave plenty of room to virtuosity. Exponents are young instrumentalists who rework traditional pieces and bluegrass. These performers are usually promoted by minor labels such as Flying Fish and County. Some enjoy a certain fame (perhaps greater in Italy than the United States). This is the case, for instance, with stars like David Bromberg, Norman Blake, and Stefan Grossman.

The progressive country audience is often made up of hi-fi lovers who have a keen appreciation for excellent recording quality. These listeners also enjoy the quality of sound reproduction of such music on stereo sets, a sound quality which is based on the technique of the heightened tonal contrasts obtainable from acoustic instruments. This somewhat snobbish audience, satisfied with special choices and unwilling to subject itself to the coarseness of the "real thing" has its own publication, the title of which is borrowed from a product of American cinema, *The Wild Bunch* (*il Mucchio Selvaggio*). The magazine dedicates space to "real country" music, its origins, and pioneer musicians from the pre-commercial era. Its editors, who had earlier also been the first to deal with the subject of country music in a column in a

hi-fi monthly, undoubtedly can be credited with having promoted awareness of the matter in Italy, but they have usually been made the butt of bitter criticisms by part of their audience.

One such criticism touches the method with which country music is presented. The magazine presentations simply follow an outline based on each artist's discography; the reference to the discography is the guiding theme of every article, while analysis of the phenomenon is superficial, though rich in detail. The remaining impression indicates that the author is well supplied with a collector's mass of information, and that he dribbles it out pedantically, sometimes with a certain exhibitionism, taking good care not to divulge the sources of his knowledge (the articles include no footnotes). However, the major criticism that can be made of *Mucchio Selvaggio* is that even though it also celebrates the annals of old-time music, it is always the Brombergs, Blakes, and Grossmans who are the real protagonists. These revivalists and others are touted as the most significant exponents of progressive country, which the staff of *Mucchio* still considers the most worthy of note in the realm of country music.

Nevertheless, the magazine did succeed in bringing out of hiding and into contact with each other people who soon turned out to form a set interested in country music at various levels. *Il Mucchio* even revealed the existence of local groups who play bluegrass, old time music, and country rock. Such performers, for the most part, do not define themselves politically, nor claim an ideological justification for their choice of music. By contrast, various semiprofessional or nonprofessional rock groups do claim a radical stand. Those who say the American myth is dead, notwithstanding groups with names such as New Hillbilly String Band, Old Banjo Brothers, Kentucky Fried Chicken Boys, have given concerts almost anywhere: private clubs, public meetings, schools, et cetera.

In the spring of 1979 one such group from Milan, the Southern Comfort String Band (seven members aged about 20) toured the province with a show bearing the fascinating title "Old time & bluegrass, the evolution of the music of the American people from its old forms to commercial." According to the review in *Mucchio* "the show lasts two hours and is mainly suited to a young audience; with appropriate modifications it could be presented to even younger listeners (elementary and junior high), that is, by including pieces which would encourage active participation on the part of the children."⁹ The Southern Comfort String Band also had previously accredited itself through a concept show entitled "The Labor and Union movement in the United States from 1870 to 1940 as seen through the music of the people."

Many of these youthful performing groups

are influenced by country rock, progressive country, and bluegrass. They are also inspired, in some cases, by single tracks which have been popularized from the soundtrack of successful movies. Examples are: "Foggy Mountain Breakdown" from Arthur Penn's *Bonnie & Clyde*; "Dueling Banjo" from *Deliverance*. In all this confusion, one can even come upon oddities such as an Italian version of "Six Days on the Road," recorded live at a free festival, and transformed into a song in support of the squatters in Milan in 1975. This song's Italian title is "*Questa casa non la molterò*" ("I'm not going to let go of this house"); it addresses the line of policemen sneering at the squatters with expressions such as "assembly of cowboys" to indicate their arrogant pose and predisposition towards violence.

Old time music does have a limited circulation in Italy tied to specialized labels such as Rounder, Old Timey, and County. Made-in-Nashville country music means everything that runs from Kenny Rogers to Dolly Parton to Merle Haggard. Straight Nashville music does not enjoy much popularity in Italy, and the private radio stations tend to throw it into the category of "easy listening." Undoubtedly the Italian audience perceives a cultural distance even more than a quality-determined one, whether it be towards old time music or towards the Nashville sound. Lack of knowledge sustains this distance. Badly expressed prejudices (country music equals reactionary music), confused ideas, and the ambiguous relationship between Nashville country and pop also contribute to barriers. The understanding of texts could further add to the distancing process. In Italy both the patriotic and the sentimental rhetoric of many country songs, not to mention the frequent excessive celebration of macho attitudes or behaviors on the part of good old boys, and also a certain oppressive exhibition of religiosity, might not be acceptable.

From the point of view of the Italian market, bluegrass, because of its originality and gaiety, could no doubt acquire a real audience if adequately promoted. The complexity of instrumental and vocal techniques could engage the interest of those attracted by virtuosity. Bluegrass flirts with urban and progressive audiences, thus providing itself with good references in the eyes of that part of the Italian public which needs to be assured of the acceptability of the genre.

In 1978, Albatross issued the first bluegrass record released in an Italian edition which included introductory notes on the back cover. This LP featured the Bray Brothers & Red Cravens and was the Italian reprint of *Prairie Bluegrass* (Rounder 0053). Although the record is an excellent one, the introductory notes could not be worse. They describe bluegrass in awkward terms and are quite inaccurate. These notes reveal how much still has to be done in the field.

Italian audiences remain unaware of the folk origins of country music and, hence, cannot approach it critically. Further, most Italians remain unaware that country music expresses aspects of national tradition which have managed to remain alive and wide-spread among people despite commercial distortion. This kind of phenomenon has not occurred in Italy, nor perhaps in all of western Europe. The local and regional traditions have never melted into distinct national cultures, therefore a process

of commercialization has never begun. The failure of the Italian folksong revival relates to the Italian misunderstanding of American country music. Italian folklorists should be first to face these problems from fresh perspectives, but to do so must imply a willingness to part with sterile sectarianism. If and when Italian scholars face country music openly and with determination, they shall open up new directions for understanding the American experience.

--Austin, Texas

NOTES

1. A. Portelli, *Veleno di piombo sul muro. Le canzoni del Black Power*. Laterza, Bari 1969.
2. Istituto E. DeMartino, "Discussioni in USA sulla nuova canzone." In *Strumenti de lavoro* n.3, July 1966.
3. R. Leydi, T. Kezich ed., *Ascolta Mr. Bilbo. Canti di protesta del popolo Americano*. Avanti, Milano-Roma, 1954.
4. R. Leydi ed., *Eroi e fuorilegge nella ballata popolare Americana*. G. Ricordi, Milano, 1958.
5. A. Portelli ed., *Folksongs*. Guanda, Parma, 1966.
6. F. La Polla, "La Folksong Americana nell'ottocento." In *Studi Americani*, n.16.
7. R. Leydi ed., *Il folk music revival*, Flaccovio, Palermo, 1972.
8. A. Portelli, *La canzone popolare in America; la rivoluzione musicale di Woody Guthrie*, DeDonato, Bari 1975, p. 48.
9. *Il Mucchio Selvaggio*, n.16, Feb., 1979, p. 19.



Happy Grass Special (Turin, Italy)

SHACK BULLIES AND LEVEE CONTRACTORS:

STUDIES IN THE ORAL HISTORY OF A BLACK PROTEST SONG TRADITION

By John Cowley

A logical if not entirely satisfactory reason for the sparse documentation of Afro-American folksongs of protest is that blacks are reluctant to disclose such positive reflections of disaffection, especially in a community where, until recent years, open racial discrimination and hostility was rife. Folklorist Zora Neale Hurston admirably sums up the tactics employed by her fellow blacks: "The white man is always trying to know into somebody else's business. All right, I'll set something outside the door of my mind for him to play and handle. He can read my writing but he sho' can't read my mind. I'll put this play toy in his hand and he will seize it and go away. Then I'll say my say and sing my song" (Hurston, 1978; 4-5).

Folksongs of protest, too, as John Greenway rightly observes, "are usually spontaneous outbursts of resentment composed without the careful artistry that is requisite of songs that have become traditional. And, doubtless some songs of protest have been let die by early scholars who were likely to be less tolerant toward songs of social unrest than are modern collectors; protest songs are unpleasant and disturbing, and some feel that they and the conditions they reflect will go away if no attention is paid to them" (Greenway, 1960; 3).

Thus, the twentieth-century collector of black protest folksongs has had to overcome the prejudices of his informants as well as, perhaps, his own and, also, the problem of the ephemeral nature of the songs themselves. Small wonder, therefore, that there are few examples of black protest song in the body of material collected by folklorists during the first half of this century.

The most successful early collector of black protest songs was Lawrence Gellert who printed some of his findings (mainly chain-gang songs) in two collections: *Negro Songs of Protest* (1936) and *Me and My Captain* (1939). Indeed, so successful was Gellert that his "finds have been questioned by other collectors who have been unable to duplicate them" (Greenway, 1960; 86). Greenway goes on to note that there are a few similar songs in the black folk song studies of Odum and Johnson and in the unpublished field recordings held by the Library of Congress Archive of Folk Song--some of which concern us here--"but for the majority Gellert

seems to have been uniquely successful as a song catcher" (Greenway, 1960; 86). To these examples can be added a few commercial recordings made for the "race" market both before and after the Second World War and a small number of post war field recordings.²

For obvious reasons, few of the known black protest songs are about individual whites, an exception being Lawrence Gellert's recording of an unidentified vocal/guitarist singing about one "Mr. Tyree," a guard at Bellwood Prison Camp, Atlanta, Georgia, who was also the subject of a 1934 John A. Lomax recording made at the Camp: "I Promised Mr. Tyree" (AFS 254 B 1), sung by a group of black convicts.³

Another exception is Lightnin' Hopkins's blues about "Tim [Tom] Moore's Farm" (Gold Star 640) which over the years has focused attention on the farming Moore brothers of Texas and blacks who have worked for them. Other songs recorded by Texans Mance Lipscomb, Billy Bizer, and Joseph "Chinaman" Johnson, testify to the use of the theme in that state--indeed a ca. June-July 1933 cylinder recording "Tom Moore's A Good Man" (AFS CYL 10 4) made in Texas during John and Alan Lomax's first Library of Congress field recording trip, may be the first to chronicle the Moore family.⁴

It was on the same field trip that the Lomaxes discovered and recorded (ca. 11 July 1933) Henry Truvillion, a foreman working for the Wier Lumber Company, Wiergate, Texas. Truvillion recalled several songs from his Mississippi past of twenty years before and one, "Shack Bully Holler," contains one of the first printed references to another less well known family who feature in recordings--the Lowrence brothers, Mississippi River levee contractors.

The Lomaxes printed "Shack Bully Holler" in their collection of *American Ballads and Folk Songs* (Lomax and Lomax, 1934; 45-46) with a brief preface:

"Early in de mornin', Charley Diamon's levee camp, long about three, four clock, you can hear Mr. Isum Lorantz (killed mo' men up an' down de Mississippi dan de influenzy) knockin' on de ding-dong wid his nigger punchin' 44. Nigger by de name o' L. W. Simmons hollers way down end o' de quarters"--

Henry Trevelyan, former levee worker
Wiergate, lower Texas.⁵

Who dat knockin' on de fo'-day dong?
Mus' be Isum Lorantz, 'cause he don'
knock long.

Den Mr. Isum Lorantz spoke up his own
se'f says,

Raise up, boys, raise up, raise up--
Breakfas' on de table, coffee's gettin'
col',

Ef you don' come now, goin' throw it
outdo's.

Aincha gwine, aincha gwine, boys,
aincha gwine?

Den ol' shack bully Simmons 'gin to
holler same way.

Ol' nigger Shakleton in bed yit,
Here I am smokin' my third cigaritt.

. . .

Little bell call you, big bell warn you.
Ef you don' come now, I'm gonna break
in on you.

Aincha gwine, aincha gwine, boys,
aincha gwine?

In a Library of Congress Archive of Folk
Song holograph--possibly a discarded *American
Ballads and Folk Songs* draft for this piece--
the Lomaxes explain:

The shack bully is one of the most
thoroughly hated characters in the
Negro construction camps in the
South. He wakes the men up in the
morning and is supposed to keep or-
der in the buildings where they
sleep, by force if necessary. For
this latter purpose he always goes
armed, sometimes with a club or pis-
tol, always with the arrogance of an
assumed prestige. When he comes
around before day in the morning to
rouse the men out for their flam-
donnies, coffee, and fat meat, he
beats on a tin pan or rings a bell
and sometimes he sings... Henry Tre-
vellian recalls [a shack bully hol-
ler] from twenty years ago on a
Mississippi levee camp. The only
character in the song is one Isum
Lorentz who was famous, along with
his brother Charley, first on the
Mississippi then all over the South,
as the levee camp contractor.

The Lomaxes go on to suggest that Charley
Lawrence was the original character whence
comes "Mr. Charley," the black slang for a
white bossman. They quote the song's lyrics,
which are close to those printed in *American
Ballads and Folk Songs*, although neither
Charley Diamon nor shack bully Simmons are
mentioned. Judging by the title, Truvillion's
cylinder recording of the song is "Who's Dat
Knockin' On De Old Ding Dong" (AFS CYL 12 5).

At this point, in order to provide a back-
ground to the songs under discussion, it is use-
ful to summarize the history of levee construc-
tion along the Mississippi River and the part
black laborers have played in this endeavor.
The *Oxford English Dictionary* shows that from
1718-20 the French-American word *levé* was used
by New Orleans settlers to describe their (art-
ificial) river embankments and that this meaning
has gradually become commonplace in the U.S.A.

It was to protect their settlement from
flooding that the French, under Sieur LeBlonde
de la Tour, constructed this the first recorded
artificial levee in America; and as the land,
both up- and down-stream, was cleared for cul-
tivation it was the protection these embankments
afforded to the fertile alluvial lands on either
side of the Mississippi River which encouraged
their gradual but sporadic extension. Together
with the more obvious unsnagging and dredging
of channels, it was subsequently discovered
that the building of levees greatly reduced the
river's navigational hazards, thus helping in-
crease riverboat trade. The draining of adja-
cent swamp lands, such as by canal construction,
also helped improve water flows as well as in-
crease land availability. These incentives
greatly encouraged such works.

As the plantation owners extended the
levees, they became responsible for the mainten-
ance of their individual water frontages and
slave labor was used for the bulk of this con-
struction work. In order to keep costs at a min-
imum, slaves were also purchased by various
state authorities for levee and other river work
(Starobin, 1970; 31-32) and in 1856 (and possibly
other years) the Louisiana state engineers "were
allowed to use, for the space of a year, all the
runaway slaves in the Baton Rouge depot" (Gould,
1889; 327).

In the aftermath of the Civil War, the
southern states suffered great social, economi-
cal, and political unrest, one result of which
was the fixing, in the South, of the brutal
convict lease system. The emancipated blacks
who, in general, had previously been controlled
and punished by their owners, became subject to
civil and criminal law and prime Jim Crow tar-
gets for convict lease. Prisoners were leased
(in virtual bondage) for heavy manual labor,
including onerous levee construction and main-
tenance and, often, under these despicable con-
ditions blacks continued with this work.⁶

The Civil War had left the existing levee
system greatly weakened, both by lack of main-
tenance and by flooding, and efforts to recon-
struct and improve it were hampered by the post
war unrest. Neither did the obvious solution
of strengthening and extending the levees meet
with much wanted success, for in endeavoring
to prevent one of the world's largest rivers
from using its flood plain when in spate, man
has been no match for the river. From the ear-
liest period of European settlement until well
into this century a succession of devastating

and costly floods are recorded and described by contemporary witnesses.

Federal concern with the problem led to the establishment by Congress, in 1879, of the Mississippi River Commission to work out a unified plan of flood control and navigation. They cooperated with the Army Corps of Engineers to extend the levee system--it now stretches for just over two thousand miles--and raise it to an arbitrary grade height based on the highest previous flood level. This one-sided policy ended with the catastrophic flood of 1927.⁷ Over a long period the Commission has built on its experience but, even so, until recent years floods have continued to disrupt the lower Mississippi valley.

The convict lease system was gradually abandoned by the first quarter of this century but, for all practical purposes, was superseded by an equally iniquitous arrangement that had developed alongside it--that of peonage.⁸ In levee work, the U.S. Corps of Engineers subcontracted their construction programs to white-run earthwork businesses and, arguably, these levee contractors held their black employees as peons. The employers were, in consequence, not particular about who worked for them and, sometimes, prisoners continued to be used, particularly in times of flood. It is not surprising, therefore, that black workers at levee camps obtained an evil reputation such as that described by John L. Mathews in the story of his 1901-02 voyage down the Mississippi in a houseboat: *The Log of the Easy Way*.

We had been very fortunate, so far, in avoiding the "levee" camps along the river. Work on the enormous earthen dams which restrain the flood waters is continually going on. At intervals along the way are camps where Negro laborers are housed in tents. To these camps commonly drift the ugliest and most criminal of their race--graduates from the convict camps being numerous in them. Gambling and drinking and quarreling pass away the idle hours, and murders are common occurrences. We had an experience this Sunday morning which amazed us and showed us what they might be like; for the fog held us to the Arkansas bank which did not happen to be channel side, and we went down behind a towhead, and from the bank the Negro men and women reviled us, shouted curses and taunts and threats and unprintable things at us and gave us very good reason to be glad that we were afloat on our own boat and quickly to be hidden in the fog. (Mathews, 1911; 180-81).

Conditions in the levee camps, which were situated at isolated locations along the riverbank, had not significantly changed by the late 1920s-early 1930s. In 1929, at the request of

state health officers in Arkansas, Illinois, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee, the U.S. Public Health Service commissioned H.N. Olds, a sanitary engineer, to conduct surveys "to determine whether these camps may be a factor in the interstate spread of disease and if so the measures of prevention most adaptable" (Bureau Orders, 18 September 1929).⁹ There were sixty-five camps (none in Illinois) and Olds visited fifty-six of them. Blacks made up sixty-three percent of the 2,427 population of the camps he inspected.

Olds's subsequent *Report* covers the conditions both in the camps and on quarter-boats, noting that the boats seemed to have better accommodation than the land-based tents and cabins.¹⁰ In camps where blacks were employed they were invariably allocated inferior accommodation; for example, "At many of the negro tent camps no excreta disposal facilities were provided with a result that probably requires no elaboration on the part of the writer." And, although Olds did not find a need for closing the camps or think they posed a threat to interstate disease--due, probably to what he believed to be the robust nature of the laborers--he considered, in most cases, that the camps were insanitary and putrid.

At least two of the camps Olds inspected concern these studies: one in Mississippi County, Arkansas, near Wilson and Joiner, where V.A. Long was foreman for the levee building contractors, the Lowrence Brothers of Memphis; the other in DeSoto County, Mississippi on a setback levee near Memphis, where one Forrest Jones was the superintendent for Rogers and Jones, the contractors.

The Lowrence Brothers' camp, when visited on 20 November 1929, was populated by four whites, forty-six blacks, and twenty-seven "others" (possibly black women?) quartered in about forty-five tents with one large tent used as a commissary. The whites used a common kitchen and mess hall, the blacks ate in several "boarding houses." The negro tents were generally in bad shape and poorly maintained with ineffective screening. The camp also contained about fifty horses and mules, corralled about twenty-five feet from the negro quarters. It's most important insanitary features were an unprotected pump well, open back privies, lack of adequate manure and garbage disposal, and the ineffective screening of negro quarters. Olds noted that the foreman had "no desire to consider sanitation as essential to camp."

Forrest Jones's camp was visited on 27 November 1929. It was populated by twelve whites and sixty to seventy blacks. Here, too, the blacks ate in poorly maintained "community boarding-tents" while the whites' kitchen and mess tent were in "good shape." Similarly, the thirty tents used to accommodate the blacks were in poor condition. There were two cows, twenty-two hogs, and fifty horses and mules.

Refuse was "thrown to the hogs surrounding the tents." Olds noted that the "camp is in most filthy condition"--the main sanitary problems being potentially dangerous well water supply; open back insanitary privy for whites; no toilet facilities for about seventy negroes; piles of garbage, refuse, manure and human fecal matter (scattered) all over camp; and lack of screening for negro tents. The camp manager's attitude was "affable but quite indifferent towards sanitation at the camp."

Writing in *Crisis*, on "Mississippi Slavery in 1933," Roy Wilkins described the life of black levee workers in that low, flat, north-western portion of Mississippi known as the Delta--bounded by the Mississippi River on the west and the Yazoo and Tallahatchie Rivers on the east--in which Forrest Jones's camp was located.¹¹ Wilkins's findings support assertions of peonage and bad working conditions:

In the four months between crops some of the farmers seek employment on "public works" as they call road building and levee construction. But the levee work, while it promises the much desired cash money, actually delivers no more than the plantation owner.

It is no exaggeration to state that the conditions under which Negroes work in the federally-financed Mississippi levee construction camps approximate virtual slavery.

Wilkins points out that if a prospective employee managed to get a job,

He would be promised \$1.00 a day for common labor, perhaps \$1.25. If he could drive a tractor he would be promised \$1.50 or, in rare cases, \$2.00 a day. He would work from 5:30 a.m. until 5:30 p.m., with a "snatch" lunch on the job at noon. Or if he was on a night crew, he would work from 5:30 p.m. until 5:30 a.m. under flood lights. In some camps he would work on the day shift from 4:30 a.m. until 6:30 p.m. with no overtime.

One worker told him:

Sometimes they come and rousts you out at 3:30 in the morning, telling you it's too cold to work the night crew any longer. You got to get up and hit it.

Another, a cat driver (caterpillar tractor driver), told of a contractor he had driven for who worked *eighteen hour shifts*!

Noting that "while there is complaint from workers on all the forms of exploitation," Wilkins states, "the greatest wail is against the irregular pay day system. The men grumble over the small pay, the long hours, the cursing, the

beating, the food, the tents, the commissary fleecing, but they reserve their greatest bitterness for the contractor who "won't pay you even that little you got coming."

He had heard "of at least two contractors who had paid off in December for the first time since August and September respectively." Wilkins explained that:

This system is a great one for the contractor. The longer the pay days are withheld, the more food and clothes the men buy at the camp commissary at the high prices in vogue there. Then, too, there is the money lending business which all foremen carry on at twenty-five cents interest on the dollar. If pay days are dragged out two and three months apart, with commissary prices at the pleasure of the contractor, a workman has only a dollar or two cash money coming in at the end of three months.

Then there are those other deductions: a lump sum, three or four dollars a week for commissary, whether one uses that amount or not; fifty cents for drinking water, fifty cents for the cook (single men pay this); fifty or seventy-five cents tent rent....

Olds's and Wilkins's reports are supported by further contemporary evidence, gathered in 1934 for a social anthropological study of caste and class, *Deep South*.¹²

River workers usually lived in camps, but at times they were housed in quarterboats. The subordination of this group of workers was still extreme, although the intervention of the federal government had reduced the power of contractors to hold workers in debt-peonage. Contractors still maintain a well-developed system of economic controls of levee workers, however, through the organization of extensive facilities for gambling and prostitution....

Intimidation was another common means of subordinating colored workers. The use of physical violence by white contractors and foremen in "driving" colored levee workers was frequently reported by workers. One foreman made a practice of beating each new colored worker. The operation of caste sanctions with regard to payment was illustrated by the action of a white foreman on the opposite side of the river, who seriously injured a colored levee worker who asked for extra pay for extra work. Another colored

worker on the opposite side was beaten to death by a white foreman in 1934 because he reported to government officials the foreman's refusal to pay wages when due....

Until recent years the practice of withholding wages for a period of four, six, or even eight weeks so as to keep workers on the job was prevalent.... There was increased subordination of colored workers as compared with white...

The construction of river and canal bank levees involved moving large quantities of ballast to provide fill for the sloped embankments on either side of the watercourse. Before mechanization, great teams of men were involved in this building and maintenance work; wheelers (wheelbarrows) being among the first mechanical moving aids used in their construction. Mule driven carts and scoop scrapers which, similarly, transported ballast to the levees, were handled by teamsters called "muleskinners." The carts were filled with clay and rubble by "lumpers" and this was unloaded by "dumpers" for use by "graders;" filled scrapers were dumped mechanically by the teamsters themselves.¹³

An important aspect of levee maintenance was the manufacture of willow cane reinforcement hurdles or mats. In order to curb wear from currents these were weighed down and placed at strategic positions along the levee/riverbanks to form revetments. Groups of small boats in the ownership of the U.S. Corps of Engineers/Mississippi River Commission were often used for this work and came to be known as the "U.S. Government Fleet."¹⁴

The evolution of black levee camp songs has received scant written attention, despite certain of their verses having appeared in collections (including recordings) since the beginning of this century. An exemplary exception, however, is Archie Green's discourse on the origins of the "roll on buddy" stanza of hammer worksong "Nine Pound Hammer" which points to a fascinating corpus of levee songs (Green, 1972; 329-69).

In his discussion, Green establishes that the term *levee camp* has gradually become applicable not only to riverbank but also to general construction sites. He also points out that the word "roll" in "roll on buddy" was originally used to describe hand propulsion of wheelbarrows (wheelers) carting building materials and that this meaning was later extended to other construction aids, probably by muleskinners and members of workgangs, after the introduction of mechanical graders, scrapers, and draglines.¹⁵

To return to Henry Truvillion's "Shack Bully Holler" his protestations are not about work but associated levee camp conditions and the personalities responsible for them and this

is the type of song primarily under discussion here.

Alerted by Truvillion to the existence of the Lawrence brothers, the Lomaxes continued to seek information and songs about them: Alan Lomax pursued the subject on at least four more occasions, one of his most fruitful sources being Sampson Pittman, whom Lomax recorded in Detroit, Michigan during October-November, 1938.

Pittman had resided in Blytheville, Arkansas before moving north to Detroit and, on the evidence of two of his recordings, had almost certainly worked on the Arkansas levees. He probably moved north with the Frazier family, possibly late in 1936. The Fraziers were from Memphis, Tennessee and one of the family, Calvin Frazier, recorded with Pittman; both were excellent guitarists. Judging by their recordings, Sampson Pittman was about ten years older than Frazier.¹⁶

The Pittman-Frazier guitars are heard to effect on Pittman's "I Ain't No Stranger, I Been Down in the Circle Before" (AFS 2477 A).¹⁷

Pittman (spoken): Boys, ain't no need to try to tell me nothing, you can't tell me nothing about the circle because, not Laconia Circle, 'cause I work for every contractor up and down the line and I know just exactly what they'll do and how it is...¹⁸ That's why you hear me say I ain't no stranger, you can't tell me nothing, I've been down there lots of times.

(verse)

I worked on the levee, long time ago,
And ain't nothing about the levee
camp boys that I don't know,
Partner, partner, partner, don't you
think I know,
Say now I ain't no stranger, been
down in the circle before.

No there ain't but the one contractor
on the levee that I fear,
Your Bullyin' George Hulan, they don't
'low him back here,
Partner, partner, partner, don't you
think I know,
Say now I ain't no stranger, I been
down in the circle before.

Now there's Mr. Forrest Jones, ain't
so long and tall,
He killed a mercy man and he's liable
to kill us all,
Partner, partner, partner, don't you
think I know,
Say now I ain't no stranger, I been
down in the circle before.

(spoken) Play it one time, play it.

(verse)

Now Mr. Charley Lawrence is the
mercy man,

The best contractor, partner, that's
up and down the line,
Partner, partner, partner, don't you
think I know,
Well I ain't no stranger, I been
down in the circle before.

Now when you leave out [West] Helena,
on Highway 44, 19, 20
The first camp that you get to it is
called "Rainymo," 21
Partner, partner, partner, don't you
think I know,
Said I ain't no stranger, been down
in the circle before.

I ain't gonna criticize, I ain't
gonna breakdown, 22
Breakingdown and wheeling 'll get a
man all down in his back,
Partner, partner, partner, don't you
think I know,
Said I ain't no stranger, I been
down in the circle before.

Now I have a friend in Arkansas, tell
me what to do,
I told him to come to Arkansas, I told
him no, no, no,
Partner, partner, partner, don't you
think I know,
Say now I ain't no stranger, I been
down in Arkansas before.

(spoken) Goodbye.

Immediately following this performance, Lomax
interviewed Pittman.

L: Tell us about the Lowrence brothers,
who they were; who the Lowrence
brothers were?

P: The Lowrence brothers is seven com-
panies of 'em, each seven brothers;
one Charley Lowrence, Lawrence Low-
rence, Eddie Lowrence, Clarence
Lowrence, and Blair Lowrence, Ike
Lowrence, levee contractors.

L: Where do they live?

P: All throughout the states of
Arkansas, Louisiana, Mississippi,
and Georgia.

L: . . .

P: They were given pretty tough . . .
Charley was given pretty tough . . . 23
Charley Lowrence is the best of all,
he owns a farm in "Gardens," Arkan-
sas. 24

L: Why are they called "Pickhandle Slims?"

P: He's the man that pleads for the la-
bor daily when they were so cruel
to the mens on the levee. Yon was
the time when Pickhandle Slim was
walking his beat.

Pittman's other levee camp piece, his iron-
ical "Levee Camp Story" (AFS 2477 B) is just as
intriguing. 25 Apart from a sung verse at the
beginning and the end of the performance--both
verses relating to the "Circle" song--this is

a recitation, accompanied by Calvin Frazier's
guitar playing.

Pittman (verse)

Mr. Charley, Mr. Charley, what's
the matter with you,
Although I have done everything,
partner, you asked me to do.

(spoken) Now look here Slim,
they tell me that you is known to
be the baddest shine that lives on
the line. Is it true about you
carrying two forty-fives around and
is it a fact that everytime you
kill a man that you puts a notch on
your gun? Let me look at your gun
Slim? Mmm, mm-mm, pretty tough
guy. There's one place that I don't
see--what is that? That's a kind of
flash--what kind of man is that?
Mmm.

Now Slim I'll tell you, I'm an
official in the camp. I'm going
to try to buy everything to suit
you, to try to please you. I don't
want no trouble out of you and I
guess you is the same by me. Now
do you know this is Mr. Lawrence
Lowrence talking to you Slim? "Yeah,
I don't care nothing about Mr. Law-
rence, no more than I do no one else."

Well Slim, tell me what do you
call this flour bread that I got
here? I bought the best flour
that could be bought and you tell
me to my face that when the biscuit
is made from the best cook, that they
are [cackied], I can't get that.
"Yeah, they are [cackied], strictly
[cackied]. 26 What are you going to
do about it then?" Not a thing Slim.

Slim, I went to Memphis and
bought the best Arbuckle coffee that
the Arbuckle Company could afford to
make and they tell me you call it
Java. Is that true Slim? "Yes,
Java, what can you make out of that?"
Nothing Slim, that's O.K.

Now Slim, they tell me that you
call every mule that I've got on my
job a shaving tail. What do you
mean by shaving tail Slim? "They
are no good, they're [plugs]. 27
All right Slim.

Now Slim, there is one thing
that I would like for you to do,
and that is, this morning, I want
you to go down to the river with
me. I wants to see what kind of
marksman you is and if you is a
pretty good marksman, I want to
take you on my hunt. I'm going
out for a hunt and I want real
good marksman.

All right, we pitch the barrel out in the creek. First I take my shots. Look out there Slim, I missed six clear shots. Now let's see can you hit the barrel while she floats. One, two, three, four—oh yeah you hit it. All right Slim, I want to pitch one more and see can you hit it. Here we go. All right Slim, one, two, you missed it. Now Slim do you have another gun or anything? Oh no there's no need to—er load another revolver, you have another one. Let's see what you have in that revolver. All right, let's go—one, two, three, four, five, six. Oh Slim, you hit it in the sixth. Now Slim, let's see have you got another revolver? "No, that's all." No other revolver? "I can reload." No, no need to reload. Slim, is you quite sure that that's your last cartridge and that's the onliest revolver you have? "Yeah, that's all I have."

Well look here Slim, here's what I want to tell you. Do you know this is Mr. Lawrence, Mr. Lawrence Lowrence? Slim, I didn't like your look when you first walked in the camp and I told Bullwhippin' Shorty to tell you that I want to see you this morning and this is what I want to tell you Slim. Out of all the flour that I could buy you call it, Java--[cackied], coffee, Java, you call the best mules costing me 250 dollars each, you call them shaving tails. Slim, I don't like that. Now listen Slim, you get on the Government Ridge and talk long green, stand on the Government Ridge and let your feet run away with your body. Let's get moving, on time.

(verse)

Partner, partner, now don't you think I know,
Well I ain't no stranger, partner,
partner,
I've been down in the camp before,
Partner, down in the camp before.

In May 1939 and September-October, 1940, John A. Lomax again located Henry Truvillion who was still living and working near Wiergate, Texas. Lomax recorded Truvillion's repertoire in full and on 3 October 1940 obtained three more of Henry's levee camp pieces: "Wake Up Calls" (AFS 3985 A 1), "Mule Skinner's Holler" (A 2), and "Sub-Contractor's Song" (A 3). Unfortunately for the purposes of these studies, Truvillion makes only a brief, minor, reference to one "Isum Lorando;" this in the latter song.

Lomax also obtained details of Truvillion's career, including a description of the different levee work he had undertaken, which helps put into perspective the material under

discussion.

He has done all kinds of railroad [sic] work in his time, and he can tell them off on his fingers: "First, gradin' in th' levee camp, now called 'gradin' camp;' then up and down the river on a cotton boat, cuttin' willow an' makin' mats for holes in the levee, an' placin' 'em. Made a dollar a day cuttin' willow--a mean tedious job." After that he did "river work--a little too killin,'" he said. "Spent twelve years with the shevil.[shovel]." (Lomax, 1947; 254-55).

Levee and cornfield (work) songs were an aspect of black folk music which Fisk University and the Library of Congress collected during their joint 1941-42 "Folk Culture Survey in Coahoma County, Mississippi." Black Mississippian Lewis W. Jones was a researcher involved in this project and in an undated (spring 1942) "Memorandum" describing one of his field trips--to Dr. Charles S. Johnson (Fisk) and Alan Lomax (Library of Congress)--Jones notes that:28

Concentration was made on secular music on this trip. The following lines indicate what might be secured:

I. T. Clark gave a pay day,
Idaho gave a drag,
---- went wild on a Nigger's ass.

The fellow giving this said, "You know Idaho's a big man round here now."

In the same vein is the song beginning:

Ever since I been born,
I been dodging that man Forrest Jones.

Forrest Jones is, almost certainly, the levee camp contractor mentioned in the sanitation Report of H.N. Olds and in Sampson Pittman's *Circle* song.

In July 1942, during another Fisk-Library of Congress field trip, Alan Lomax recorded Charley Berry at Stovall, Mississippi, singing two unaccompanied "Cornfield Holler(s)" (AFS 6629 A 4, B 5). Both are available in a Library of Congress album, AFS L59, and some of Berry's stanzas contain possible references to two of the Lowrence brothers.

. . .
[Didn't] you hear Mr. Charley,
[about] Mr. Blair,
Mr. Charley paid off, Mr. Blair
gave a drink,
Where I bound, now, woman, would
you want to be?
I be workin' for Mr. Charley,
I go to Mr. Blair.
. . .

In two previously undocumented recordings "Levee Camp Holler(s)" (AFS 6667 A 2, B 1), probably made at the same session, Berry also sings and speaks about Forrest Jones.²⁹

. . .
I'd rather meet a forkey tailed devil,
than to meet [Tom Paine],

' Well ain't nothing but a bully travel-
lin' through the land.

Well, every Monday, oh Lord, in the
mornin',

I can't hear a thing but that long
chain man.

Well, I said, oh, to myself,
It must have been nobody, but old
Bullyin' Forrest Jones.

. . .

Berry had worked on the levees for three years but was now farming on Mr. Howard Stovall's plantation. His second "Levee Camp Holler" (6667 B 1) again has two verses about Mr. Charley and Mr. Blair [Lowrence]:

Old man, old man Charley buying more
western wagons [than] Mr. Blair
have teams,

Mr. Charley got more western wagons
[than] Mr. Blair got teams.

Old man Charley, old man Charley,
I don't want no more Bear brand
molasses with the cub on the can,
Oh Lordy, with the cub on the can.

. . .

When asked by Alan Lomax, in an interview following this recording, "Do you know any verses about the Lowrence Brothers?" Berry replied, "No sir, I don't." He, therefore, may not have consciously referred to the Lowrences at all; Mr. Charley and Mr. Blair being just symbolic names in his repertoire of verses; or, perhaps he was being especially cautious. Questioned about Mr. Forrest Jones, Berry described him as "a pretty bad man" who operated a "big [timber] farm camp down in Arkansas, just . . . spur, down there in White River bottom," stating that he would not work for Jones until he was dead!³⁰ Berry recalled a time when he and his brother had been seeking levee work and "looking over" Jones's camp, when Jones "whipped [a] nigger's ass" with a root.

In a series of interviews Alan Lomax recorded with blues singers Big Bill Broonzy [Natchez], Memphis Slim [Leroy], and John Lee "Sonny Boy" Williamson [Sib], probably in New York in 1947, the subject of the Lowrence brothers is discussed.³¹ Parts of these interviews were included in Lomax's classic documentary album *Blues in the Mississippi Night* but he uses more complete versions in his summer 1948 article for *Common Ground*: "I Got the Blues" (Dundes, 1973; 471-86). Omitted from the record but fortunately included in

the article, is the Lowrence brothers discussion:

Looky here Leroy" [Natchez said].
Did you ever work for the Loran brothers?" "You mean those guys that built all the levees up and down the river from Memphis? Sure, man, I've worked for the biggest part of the Loran family--Mister Isum Loran, Mister Bill Loran, Mister Charley Loran--all them. I think them Lorans are something like the Rockefeller family. When a kid is born, he Loran Junior. They got Loran the second, Loran the third, Loran the fourth. They always been and they is now--Loran brothers--some of them big business mens in town, some of them running extry gangs and levee camps and road camps. And they were peoples wouldn't allow a man to quit unless they got tired of him and drove him away."

There follows a discourse on the term *Mr. Charley*, commonly used in work hollers. Alan Lomax again speculates that he has, at last, discovered the identity of the elusive "Mr. Charley" although it is unlikely that this generic name for a white man originated with Charley Lowrence. Indeed, Alan Dundes, in a footnote to the reprint of Lomax's article, observes that Mr. Charley "would appear to date from ante-bellum times" (Dundes, 1973; 482). It seems unarguable, however, that when "Mr. Charley" was used in hollers and work songs up and down the Mississippi, it is likely to have been sung with Charley Lowrence in mind.³²

"Mister Charley was one of them real Southerners," [said Leroy, gently ribbing Lomax] "had a voice that would scare you to death whenever he would come out with all that crap of his. Always in his shirt sleeves. I don't care how early in the mornin' and how cold it was.

"Night or day," Natchez began to chuckle with him. "Didn't make no difference to Mr. Charley what time it was.

"Don't care how early he'd get up, you gonna get up too. He'd holler-- 'Big bell call you, little bell warn you. If you don't come now I'm gonna break in on you.' And he meant it."

"Sho he did," laughed Natchez.

"He the man originated the old-time eight hour shift down [t]here. Know what I mean? Eight hours in the morning and eight more in the afternoon."

Lomax asked a further question, based on his previous Charley Lowrence findings:

"I'd always heard of this Mr. Charley in the song as 'the

mercy man.' Is he the same as
Charley Loran?"

'Naw, man, that's Mr. Charley Hulen,
the best friend we had down in
[that] part of the country, really
a friend to our people. He was
the man we all run to when some-
body mistreated us,' Natchez told me."

"Otherwise known as 'the mercy man'
added.

Bluesman Big Joe Williams worked for Char-
ley Lowrence too. He told David Mangurian:

"I left home run off to the levee
camp. I was about twelve years old
then. I went to a camp in Greenville,
Mississippi--Captain Charlie Lawrence.
I went out there and I was a willow
driver. Yeah, popped lotsa mules out
there--mule driver. I did that for a
long time."

The life was hard. The men worked
from sunrise to sunset. At night,
they slept in filthy tents on rotten
mattresses with a couple of blankets
to crawl under. The food was just
about enough to keep a man alive--
'We had black-eyed peas for supper,"
said Joe, "for breakfast for dinner;
an' what you call cornbread, an' salt
pork meat. That's all we had to eat.
He'd just throw it in the pot, you
know, and yell 'Come an' get it,'
that's all."

The pay was \$1 to \$1.50 a day and
that went on Saturday-night drinking
and women. . ."

Joe recorded a vocal-guitar performance of
his "Levee Camp Blues" for Bluesville (BVLP
1083), in which he recalls that experience:

(verse)

Well good morning, captain, well, well,
my lead mule won't go 'long,
Well good morning, captain, well, well,
my lead mule won't go 'long,
Well she won't drink water, you know
my lead mule won't eat corn.

Well my backband's poppin', yes you
know my collar cryin',
Well you know my backband's poppin',
you know Big Joe's workin' collar cryin',
Well you don't need a doggone thing,
whoa but a loaded nine.

Yes I been workin' on the levee, oh I
been workin' both night and day,
Yes I been workin' on the levee, oh I
been workin' both night and day.

(spoken) That's somewhere around
Greenville, Mississippi.

(verse)

Yes, every Saturday night I went to
Clarksdale, Mississippi,

Charley Lowrence tells me, "Big
Joe Williams you ain't got no pay."

My lead mule crippled and my
off-mule blind,
My lead mule crippled and my
off-mule blind,
How can I drive her, buddy, when
I ain't got me a loaded nine.

(spoken) Bring me a loaded nine.

(verse)

Hmmm, I ain't gonna work both night
and day

(spoken) I hate to tell you Captain
Charley,

(verse)

Hmmm, I ain't gonna work both night
and day,
I can't help you build your levee, ooh
well, and you won't give me no pay.
. . .

This oral evidence admirably supports and
complements the documentation of such as Olds,
Wilkins, and the *Deep South* findings of Davis,
Gardner and Gardner. Together, they paint a
vivid picture of life and conditions in the Mis-
sissippi River levee camps, particularly during
the late 1920s--early 1930s. There are, however,
still questions left unanswered: first and fore-
most, the history and genealogy of the Lowrence
family itself. Just two of the brothers, Isum
and Charley, are associated with Henry Truvil-
lion's song, and Charley only indirectly. Samp-
son Pittman recalled seven brothers but mentions
only six--Charley, Lawrence, Eddie, Clarence,
Blair, and Ike; presumably the seventh was Isum?
Memphis Slim [Leory] mentions three brothers by
name, Isum, Bill, and Charley; Bill making the
total we know about, eight. A little extra in-
formation concerning three of them can be
gleaned from entries in the *Memphis City Direc-
tory*. Edward M. Lowrence is shown to have re-
sided in Memphis between 1928-1931, his occupa-
tion being listed as either *levee contractor* or,
simply, *contractor*. Lucy D. Lowrence, as his
widow, has an entry in 1933. Blair Lowrence
lived in Memphis between 1929 and 1935 and is
designated *levee contractor* except in 1930, when
he is shown as a *planter*, and in 1931 when no
occupation is stated. William Tate Lowrence is
listed as a *levee contractor* in 1925 but then
does not appear until 1928 when he is also shown
as a *levee contractor*. He is designated as a
contractor in 1929 and 1930, the latter year
being his final entry.

One wonders whether Charley Hulan and "Bul-
lyin'" George Hulan were related? It is clear
that a special symbolic language was used to
describe levee contractors, a "mercy man" being
the black man's friend, and "bullyin'" descri-
bing someone who was otherwise--Charley Lowrence,
it seems, may have received both titles. And
what exactly was Sampson Pittman's "circle"--

perhaps a cabal of levee contractors or a particular camp/contractor.

The terms *shack bully* and *pickhandle slim* may be synonymous but it would be interesting to find out; Peetie Wheatstraw's "Shack Bully Stomp" (Decca 7479) being one of the few instances of this expression outside Lomax's works.

The "government ridge" mentioned by Sampson Pittman is probably the levee itself, maintained as it was by Federal funds. What, however, Pittman meant by "talk long green" (if it has been correctly transcribed) is not

clear, unless it refers to money--"greenback" dollar notes.

This underground black commentary on the activities of Mississippi River levee contractors would be virtually unknown without the documentary contributions of John and Alan Lomax, whose work hereby receives special acknowledgement. There may well be further songs and stories to be discovered about the Lowrences and their friends, and the author would be pleased to hear from anyone who can add to this saga.

--Hertfordshire, England

NOTES

1. *Acknowledgement*: During research for this article I have received information and other forms of encouragement from a number of friends--in particular Pete Daniel, David Evans, Archie Green, Bob Groom, and Paul Oliver. Kip Lornell and John Barnie kindly checked the *Memphis City Directory* for me and supplied data on levee contracting Lowrences recorded there. To all these, and others not named, I am especially grateful. Needless to say, all views expressed are my own.
2. See bibliography for works by Odum and Johnson. Oliver (1960) discusses some of the recordings.
3. Issued in the long playing record *Negro Songs of Protest*, Rounder 4004. The singer identifies Bellwood in his first verse, although the notes (4) wrongly transcribe the word as "here Lord" and "their work." Tyree is also the subject of a verse of "Negro Got No Justice" in the same album.
4. For comprehensive details of songs and stories about the Moore brothers, Tom in particular, see: Mack McCormick, "Tom Moore's Farm," inset notes to the long playing record *A Treasury of Field Recordings*, Vol. 2, 77-1A-12-3, London, 1960; and "Three Moore Brothers," Jackson, 1972; 53-61. Lipscomb's recording (as by "Anonymous") is in 77-LA-12-3 and *Blues Classics* (lp) 16, Bizor's in Arhoolie (lp) 1017, and Johnson's in Elektra (lp) EKS 7296.
5. John A. Lomax's notes for his 1939 field recording expedition show that Truvillion is the correct spelling.
6. For a brief history of convict lease see: Fletcher Melvin Green, "Some Aspects of the Convict Lease System in the Southern States," in Green, 1949; 112-123.
7. For a documentary account of the 1927 Mississippi River flood see: Daniel, 1977.
8. The extent of peonage has been examined by Daniel (1973).
9. U.S. National Archives, Record Group 90, United States Public Health Service Files for 1924-1935, Box 43.
10. Ibid., H.N. Olds, *Report of Preliminary Sanitary Surveys of Labor Camps Maintained by Contractors Engaged in Mississippi Flood Control Operations, 1929-1930*.
11. Roy Wilkins, "Mississippi Slavery in 1933," *The Crisis, A Record of the Darker Races*, Vol. 40, No. 4, April 1933; 81-82.
12. Davis, Gardner and Gardner, 1941; 439-441.
13. For general details of levee work see: Alan Lomax, inset notes to the long playing record *Murderers' Home*, Nixa NJL 11, London, 1957; 3; Oliver, 1960; 26-27; Walter Cline, "Levee Camp Recollection," Appendix Seven, Green, 1972; 368-369.
14. Certain background information on levee/riverbank revetment is described in: Moore, 1972; 58, and *Arkansas*, 1941; 328. The "U.S. Government Fleet," about which Son House recorded his AFS 4780 B 1 "Government Fleet Blues" (issued in Flyright FLY LP 541), is so defined in *Mississippi*, 1938; 277.
15. Green, 1972; 339-340.
16. For further details on these performers and their recordings see: John H. Cowley, sleeve notes to the long playing record *I'm in the Highway Man*, Flyright FLY LP 542, Bexhill-on-Sea, 1980.

17. Issued in Flyright FLY LP 542.
18. Laconia Circle Levee encloses Snow Lake (at the end of Arkansas Highway 85) and Laconia. It is positioned on a bend of the Mississippi River between the river and White River bottom, just above the confluence of the White and Mississippi Rivers.
19. "[West]" Pittman's enunciation is indistinct.
20. "Highway 44" Arkansas Highway 44 runs south from West Helena through Wabash, Elaine, Ratio (where it comes very close to the Mississippi River), Mellwood and Grumrod. To the north its route goes away from the river and ends at Marianna.
21. "Rainimo" is a phonetic interpretation.
22. "Breakdown" Almost certainly rock-breaking with a heavy hammer.
23. Pittman's word may be "mens."
24. "Garders" Possibly Girder, just below Osceola on U.S. Highway 61.
25. It is possible that Pittman's tale is based on an actual event, his irony serving both to entertain and, as with his "Circle" song, warn his listeners. For an annotated collection of black American folk tales see: Dorson, 1967; he includes a chapter on "Protest Tales," 300-320.
26. "Cackied" is a phonetic interpretation.
27. "Plugs" is a phonetic interpretation.
28. Copy in my files.
29. Unlisted in the primary discography: Godrich and Dixon, 1969; 70.
30. Possibly either Catron Spur or Mosby Spur, both of which are situated on the high land between the Mississippi River and White River bottom.
31. Memphis Slim [Leroy] gives this location and date for these recordings (Jim O'Neil, letter to author, 20 January 1978) and they are confirmed by the fact that all three performers were in New York for a "Music at Midnight" concert in the Town Hall in 1947--see Harris, 1979. This is contrary to my suggestion (*Blues Unlimited*, No. 121, Oct. 1976; 26-27) that a 1942-43 Chicago date seemed logical.
32. It is interesting to note that in Texas the black folk song "Uncle Bud" became similarly associated with one individual, prison transfer officer Uncle Bud Russell. See, Mack McCormick, "The Bawdy Song," inset notes to the long playing record *The Unexpurgated Folk Songs of Men*, Raglan 51, Berkeley, 1960; 6-7.
33. David Mangurian, "Big Joe Williams," *Jazz Journal*, Vol. 16, No. 6, June 1963; 15.

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IS "JIVE" LINGUISTIC JABBERWOCKY?

By Peter Tamony

[Reprinted from *Jazz* 3, Summer 1959]

Early in 1947, while the late H. L. Mencken was writing *Supplement Two, The American Language*, and thus topping out his immense contribution to the study of vernacular-U.S.A., the writer sent him a bibliography of material on the slang of jazz, and invited his attention to action in the field of current American music of the preceding 30 or 40 years.

Always a ready correspondent, H. L. M. replied: "By a curious coincidence, I have just finished writing the section of my new book on the language of jive. My opinion is that most of it is invented by New York press agents, and I am convinced that very little of it will live."

As late as June of 1957, Bergen Evans, Ph.D., the coyly arch moderator of "The Last Word," on CBS, manifested amazement to his panel on being told of the sense of "square," n., a jerk; adj., not hep, unhip. Although the term has been in colloquial usage for over a decade and in daily use among people of stage, screen, radio and TV, Dr. Evans affected never to have heard it. Fortunately for himself and his book, *A Dictionary of Contemporary American Usage*, which appeared later in the year, Mitch Miller of the jazz and popular music side of the network got the upper lip, squaring Doctor Cube on this and several other current Americanisms.

While verbal usages of popular dance band musicians and jazz men appeared in print and were employed on recordings throughout the 20s, and while the word *jazz* was probably the source of more discussion than any Americanism with the exception of *okeh*, it may be said that voluminous examples of, and discussion of the patios of American musicians, white and Negro, hereinafter termed *jive*, did not begin to appear until the middle of the 1930s.

In February of 1934 *Esquire* printed Charles Edward Smith's "Collecting Hot," and in November of 1935, *Down Beat* ran "The Slanguage of Swing," by Carl Cons. In between, *Etude* had something to say editorially in July of 1934, and in August printed Gustav Klemm's "The Jargon of Jazz." Always more or less receptive, *American Speech* printed "The Slang of Jazz" by H. Brook Webb in April of 1937, and in October, 1946, Monroe Berger's "Some Excesses of Slang Compilers." Recording recent usage, it carried a competent study by Robert S. Gold of New York

University, "The Vernacular of the Jazz World," in December, 1957. Meanwhile, in a 1947 Supplement to their voluminous *American Thesaurus of Slang* (1942), Berrey and Van den Bark included 12 pages of words and phrases wafting largely from jazz and popular music terminology. In Publication Number 30 (November, 1958), the American Dialect Society prints Norman D. Hinton's "The Language of Jazz." Finally, Language is a Subject Index in Alan P. Merriam's *A Bibliography of Jazz* (1954: Philadelphia).

The few references grouped under Language in Merriam's careful and extensive survey of the literature of jazz are probably a fair indication of the formal notice that has been taken of the impact of the language of jazz, or jive, or general culture in the U.S.A. At this moment it may be said that jazz music and jazz musicians have been vastly overwritten. On the other hand, the language of jazz has been deprecated and greatly undervalued. In the past decade or so newspaper writers and Science Editors have wonderingly and fondly referred to H. G. Wells's prediction of the atom bomb in one of his novels of 1914 or 1904. How many writers have related the Space Age since Sputnik to swing's out of this world or to cool's to be far out? Of course, much fugitive copy of jive in popular pulp is larded with corny alliterations and world associations. But where would TV comics and contemporary copy writers of billion-dollar advertising be without cool and jumping sources of both valid and spurious neologisms?

Teen-age record buyers of ten years ago are purchasing durable goods today. Their connections with jive are basic, and have carried over. This is the long view disremembered by Mencken, and not noted at all by Dr. Evans, if he was not patronizing and putting down his audience. An amusing and illuminating example of the scene today that would have delighted H. L. Mencken: After the faint fumbings of the Beat Generation, amplified by a horrified press, gave Northern California and the North Beach-Telegraph Hill section of San Francisco national publicity, a few students from Cornell fell in to find out what was being put down. After a day or so, two of the more literate, Dick Farina and David Seidler, exclaimed, "What a town! Amazing! Everybody talks jive!"

Jive is an aspect of the human situation in the Year of Our Lord 1959. It differs largely in time and place from the language of America that was scrutinized and reported by John Pickering in his *Vocabulary, or Collection of Words and Phrases which have been Supposed to be Peculiar to the United States of America*, published at Boston in 1816. Two years later, Thomas Jefferson, writing from Monticello, said: "The new circumstances under which we are placed call for the transfer of old words to new objects. An American dialect will therefore be formed." Such eminent Americans realized what was being put down in their day. Thus, it ill behooves anyone to cast aspersions. Report only, frater. Out of the mouths of babes, et cetera.

Graciously sharing this view, the editor and publisher of *Jazz* are providing space for an examination of the words which attempt to cope with the reality of jazz through verbalization. Words do not seem as abstract as the sounds of music, but they are. And like music, what they note, or refer to, or attempt to categorize or symbolize is often as fugitive and incomplete and perplexing as a jazz improvisation.

Does the seeming flamboyance and un patterning of some jive bear any relation to the spirit of jazz music? An indication of action in any field is always reflected in increases in vocabulary, for new words are wrought to cope with unfolding, novel situations. As the creative processes in jazz falter or wither, sharper cats will catch their ear drums sounding to the old, trite expressions and reactions first, rather than to the inadequacies or insanities of instrumentation. Creation and growth and change must first, or nearly first, be voiced and realized and reflected in verbalisms. If not in the performer, surely in the listener. In the beginning was the Word.

Several of the basic terms of jive were keyed into usage by pioneers and innovators such as Louis Armstrong and Bessie Smith. Today the long struggle symbolized by the word "integration" harasses all thoughtful Americans. If many of the red mouths in Washington and the local red necks in the South realized the American scene has already been integrated by jazz

and jive would their thought and considerations be affected by the humor of their situation?

An examination of the vocabulary of jive is of lasting cultural value. Changes in the meaning of words reflect changes and conditions in the objective world. It is obvious that one sitting in San Francisco or nesting in New York cannot realize the full texture and context and meaning of the terms of a blues vocal recorded in the 20s. Such persons were not there, nor were their fathers or mothers or uncles or aunts or cousins. But others were there, and these are those who must be sought out to illuminate such matters. Authority in usage in language, it is now generally realized, is limited in a large sense to oneself, and the basis of one's sense and experience. Examples of usage, opinions and asides are welcome and illuminating, and are useful in the way that the Consensus in the Daily Racing Form affords a basis for comparison and judgment before the issue is finally determined.

Articles in *Jazz I* and *Jazz II* have been efforts to illustrate the basis and background and relations and extension of the vocables *jazz* and *rebop/bebop/bop*. An earnest reading or two of these pieces may give some insight into the methodology of the study of words, which is basically the five-fold problem of any reporter: What? When? Where? Who? Why? The childlike, quintic "Why, daddy?" is always large.

In printing lyrics of blues vocals *The Jazz Review* will surely improve the playing of musicians if they are conscious and scan the printed word. In addition to the lexicographical material they contain, such lyrics afford instrumentalists the text of the thought they are trying to communicate to themselves and to their listeners. Such lyrics are the underlying maps of music, if instrumentation is an extension of the human voice and mind.

In the next issue of this journal the words and phrases of Bessie Smith's noteworthy "Gimme A Pigfoot" will be treated. Also inspected will be the relations of this composition to the changing social conditions of the times. May this be a means of invoking the halcyon days of vocal jazz.

--San Francisco

BESSIE: VOCUMENTARY

By Peter Tamony

[Reprinted from Jazz 4, Fall 1959]

*Up in Harlem every Saturday night
When the high-browns get together it's just too tight;
They all congregates at an all-night strut,
And what they do is "Tut! Tut! Tut!"
Old Hannah Brown from 'cross town,
Gets full of corn and starts breakin' 'em down;
Just at the break of day, you can hear old Hannah say--
Gimme a pig foot and a bottle of beer,
Send me, gate, I don't care;
I feel just like I want to clown,
Give the piano player a drink because he's bringing me down.
He's got rhythm, yeaahh, when he stomps his feet,
He sends me right off to sleep;
Check all your razors and your guns,
We're gonna be wrasslin' when the wagon comes:
I want a pigfoot and a bottle of beer;
Send me, 'cause I don't care.
Repeat--
Do the shim-sham-shimmy till the rising sun;
Gimme a reefer and a gang of gin;
Lay me, 'cause I'm in sin; lay me, 'cause I'm fulla gin.*

Social agreements are built up over long periods of time in a culture, and should not be lightly thrust aside. When change is suggested and discussed, proposals are generally modified, and those concerned are prepared for the impact of innovation. "Gimme A Pigfoot" (Okeh 8949; UHCA 49) was vocalized by Bessie Smith November 24, 1933, her last recording session. In lines prefatory to those above, Bessie shouts a protest: "Twenty-five cents? Heh!! No, No!! I wouldn't pay twenty-five cents to go nowhere. 'Cause listen here--"

This declaration of independence of the cover charge--this instant reaction of the non-conformist who carries the scene, who decorates the venue, public or private, to the extent it is a party, a memorable occasion, only when such of the blessed are gathered in one place--is in the American tradition of social protest. Victor Herbert is said to have reacted with the idea of ASCAP on paying a substantial charge for service in a cafe. Sounds of his creative talent had wafted a euphoria through the room through the evening. But when wrenched to reality and presented with the dues, Herbert found his uncompensated and charming contribution to the festivities loaded into the tab.

The cover charge was instituted with the appearance of ballroom dancers in cafes in the

second decade of this century. With the growth of an urban propertied class and the increase of leisure after the Civil War, social dancing became popular, and in the years around 1910 a craze. Dance teams tripped off vaudeville stages into dining rooms, cafes and cabarets. The drawing power and fees paid artists such as Hawksworth and Durant, the Castles and the Waltons lead to the modern touch at the door. For several years the general public was mystified. Was the charge to keep patronage exclusive? Did it defray the rent, or was it for laundering white the covers on the tables? After a court action was lost by S. Jay Kaufmann, the charge was legal. Increasing salaries of entertainers, costs of floor shows, and eventually of big name bands universalized the practice.

In broad retrospect, public entertainment and vaudeville were an outgrowth of the retail sale of malted and spirituous boozes. Inducements such as music, entertainment and girls were offered visitors to public halls and gardens, as the young who view the building of our country through TV and Westerns see daily on screens. Free lunch was a filling, satisfying American institution. In the course of time, coin-operated boxes were attached to the back of seats in theaters, but these were eliminated in the film palaces of the 'twenties. Now such

edifii are being remodeled to furnish popcorn and drink stands equal time with films, a few of which are embellished with jazz and jazzmen. And when a coin is dropped in a jukebox the coffers of artists, composers, the Syndicate, the Fund and ASCAP bulge a little. Alas! for the days recalled by Bessie when the fee for all such felicities was included in the price of beer and bourbon.

The theme of Bessie's vocal is the "I don't care" attitude of the party girl, who had been developing as a fine public figure through the gay nineties. The first decade of this century saw the blooming of national vaudeville, the production of Ziegfeld's Follies, and the appearance of the Stage Door John. The chorus girl became a wonder in the public eye, and the way of life of such high kickers the subject of novels. In 1905 Harry O. Sutton and Jean Lenox wrote "I Don't Care." "I Lost My Heart but I Don't Care" was one of the songs that carried a 1909 production, one of the two musicals in which John Barrymore appeared. Eva Tanguay, a madcap star of the two-a-day personified the "I Don't Care" girl through her vocalizations of the Sutton-Lenox song. In 1953, Hollywood produced in Technicolor *The I Don't Care Girl*, "The big musical about the Bad Girl of Show Business," based on incidents in Eva's life. And through most of these years the phrase, "Let's play the game of 'I don't care'" was a high stepping invitation to fracture Commandment Six.

In this spirit, in this vocal, Bessie voices several colloquial usages which during the Swing Era and after became widely used Americanisms. Formerly, Saturday night was identified by young American with the bath. For their elders, in the days of the 54 hour plus week, it was party night. Bessie's encounter with the 25¢ bar at the door reflects arrangements for the support and provisioning of semi-public and private functions of Harlem's Saturday night. After making the more fluid bar at the scene, Bessie launches into boisterous, rhythmic detail against a solid, swinging background played by several of the foremost instrumentalists of the 'thirties.

Her first declaration is that such affairs are just too tight. The referent of this term of approval is in such titles as "Tight Like That," recorded by Louis Armstrong, Jimmy Dodds and others of the 'twenties; "Forty and Tight," the Beale Street Washboard Band; and "Tall Tillie's Too Tight," Milton Crawley. In general colloquial usage, the opposite number of this term is *broad*. Usually assumed to refer to the physical dimensions of a woman, *broad* is more accurately a clipped form of *broad-gauge*, and in the complex embracing *broad-minded*. After 1850-USA the interests of people were centered in railroads spanning the continent. From such activity a whole vocabulary developed. One source of concern was financing, and narrow-gauge/broad gauge tracking was a battle of costs versus

stability and speed. *Broad-gauge* developed extensions and association, and from the easy grade and level of a moral judgment it was sidetracked to an inferred physical attribute. Action/reaction: t.o. (tight one) became an early acronym in the low litany of tribute to American femininity.

The strut of the turkey gobbler was too familiar not to become a figure of speech. The general sense of the metaphor is in earliest English, of course, but here it takes coloration from Bert Williams' 1900 "The Blackville Strutters' Ball," "Strut, Miss Lizzie," the title and song of the 1922 all-Negro revue, and "The Darktown Strutters' Ball." Through the 1920s there were so many "struts" the phrase *strut your stuff* became colloquial.

Old Hannah Brown was not getting full of *corn* in a musical sense, but of good old American *corn-juice* or *corn-squeezin's*, a low grade of whiskey. Although *corned* and *Sir John Barleycorn* are old English terms denoting drunkenness, *corn* as liquor appears to be an Americanism, and goes back to about the first recorded usages of *breakdown*, a dance. A noisy, rollicking reel with the descriptive name is reported in Virginia prior to 1820, and by the middle of the century the word had reached currency in America and England to denote a convivial gathering. Duke Ellington recorded "Birmingham Breakdown" in 1927; the Chocolate Dandies cut their version in 1928. "Break it down" was reported to be Harlem's pet expression of 1933, and was synonymous with "get hot."

The power of musicians of skill to transport is verbalized in *send me* and "He sends me off the sleep." Over the years caressing effects have been vocalized in "bye, bye, baby" lullabies, and millions have lifted in day dreams to Seventh Heaven. Dancers, threading on air, drift and dream, whirl and swirl in the clouds to nine. It is little wonder that swing devotees, on the basis of such experience, and on the general observations of music as "heavenly" and "melody of the spheres," proclaimed they were sent--propelled by that centrifugal force *out of the world*. In the 1940's *far out* and *away out* became integral to bop and cool. Reinforced by Peggy Lee's 1950 swinging "Show Me the Way to Get Out of This World (Because That's Where Everyone Is)," a psychological set for space travel developed years before attainment.

Louis Armstrong writes he originated the term *gate* which through the swing era was applied to musicians (Swing That Music, p.77). Early in New Orleans Louis was given the nickname, "Gatemouth," an allusion to his formidable lips, teeth and general kisser. In Chicago, he was termed "Dippermouth," and later "Satchelmouth," which in the form "Satchmo" currently monikers him in the American scene. As gates swing, two words in the field patterned an association, which helped the currency of *gate*.

Again! "Swing like a rusty gate." It was further strengthened by a usage now largely a memory: *alligator*, one who stood in front of a bandstand, agape, eating up the offerings. And perhaps by *tailgate*, the style of trombone associated with New Orleans. "Gatemouth" (Columbia 698D) George Mitchell, but long thought to have been Louis, was recorded in 1927; "Gates Blues" (Brunswick 80041: Jimmy Wade/Punch Miller) appeared in 1928.

Bessie's panegyric alludes to certain forms under which the affairs were conducted. "Rules and Regulations Signed Razor Jim" (Columbia 3653), vocalized by Edith Wilson in 1922, outlines a set in which Bessie's *wrasslin'* and *shim-sham-shimmy* would have been outlawed, the threat being rendered in the line, "If you shimmy in here, you'll wobble out there." The *shimmy* was introduced about the end of World War I. In the Ziegfeld Follies of 1919 vocalists proclaimed that "The World Is Going Shimmy Mad" and "You Can't Shake Your Shimmy On Tea." Ameliorated and no longer a sensation, the Shim-Sham-Shimmy was introduced at the Cotton Club in 1930.

In requesting a *gang of gin*, Bessie voices a use of *gang*, in the sense of "much, several, a number" which had been developing a special sense in the gangster era of the 'twenties. Perhaps, as in the thirties, *gang* may have had the connotation of a medley, a number of songs or musical compositions strung together.

Calling for a *reefer*, Bessie reflects the New York attitude toward marijuana, privately and officially, which has been more liberal than that of beauracrat Washington and sanctimonious California officialdom. "Smokin' Reefers" was a title in *Flying Colors* produced on Broadway in 1932, where a stick retailed

for five cents. Cab Calloway's "You Gotta Ho-De-Ho" and "Reefer Man" were coupled in the same year (Brunswick 6340), and covered as to "Reefer Man" by Don Redman (Columbia 2678). In 1931 Don had recorded "Chant of the Weed."

Webster's *New International, Second Edition* (Addenda Section, 1939 and subsequently), relates *reefer* to *reef*, to roll, twist, as Bull Durham users roll their own even today. Rather, the word is an Anglicization of *grifo*, a term with a complex of meanings from our southwest border to Tierra del Fuego. Along the border it indicates a drunkard, and by extension one under the influence of any soporific. In the U.S.A., of course, alcohol is not generally considered a narcotic drug. It is. If realistic interest, rather than moral fervor, were directed to the habit-forming properties of alcohol, perhaps fewer newspapers would be sold by scareheads on musicians and marijuana, of which the *Journal of the New York Botanical Garden* (August, 1949, p. 185/2) says: "The smoking of marijuana (reefers) produces no general results which would seem to warrant the present stringent and punitive laws regarding its possession and use."

Bessie's request for the ultimate in human communication is touched up and bowdlerized as in *Slay Me* in some printed examples of this social document (*Jazzmen*, p. 35; *The Blues*, Ian Lang (London), p. 28). Pallid emotion was voiced colloquially in *slay* and "He slays me" through the nineteen-twenties, as earlier periods had averred "It's killing me," and "I'm simply dying," when being knocked out. But Bessie experiences no such common emotion in her uncommon emotional blast. Hers' is a voicing of life, liberty, and the pursuit of happiness--of the borealic prospect and vision of the swinging, eager party girl.

--San Francisco

PALMER HAYDEN'S JOHN HENRY SERIES

By Archie Green

Wherever we search for folksong in the United States we are likely to hear "John Henry." This ballad figure--swinging hammer, defying steam drill, dying tragically--springs to life both in country cabin and campus concert hall. At one time, 1870-1872, John Henry may have labored as a construction crew driller at the Big Bend Tunnel in West Virginia. Although today John Henry is lost as a figure in text-book history, we sense his reality upon hearing blues or bluegrass musicians declaim his story. We know that cabaret and coffee-house singers can diminish heroes who march strong in tradition; nevertheless, John Henry remains vital beyond destruction. In part, he continues to resonate in national consciousness because many Americans would like, if only in revery, to defy modernity. In part, he looms in memory precisely because he struggled to the death against impossible odds. Words alone assert his death; the ballad's essential message celebrates life's challenge.

Previously in two graphics' features (Nos. 46 and 48), I traced the slow movement of John Henry's narrative into visual art. Eben Given, a now-unknown artist, in 1930 led by depicting the steel-driver as a dignified factory worker. J. J. Lankes followed with a fine set of vignettes for Roark Bradford's novel *John Henry* (1931). Next, Fred Becker, a WPA artist in New York and jazz enthusiast, completed nine individual woodcuts in semi-abstract form, all of which touched facets of song experience. After Becker and Lankes, various illustrators of children's books reduced the black folk hero to commercial norms. In recent years he has graced corporate logos and whiskey decanters, comic decals and festival T-shirts, LP jacket covers and film posters.

Fortunately we can see John Henry today in dimensions deeper than saccarine juvenilia or gimmicky selling aids. During the 1940s Palmer Hayden completed a dozen linked canvasses, all as imaginative and powerful as John Henry's legendary exploits. On loan now to the Smithsonian Institution's National Museum of American Art, this set has also travelled to other museums. Hopefully, a publisher in the future will bring out the complete series in full color with considerable detail, complemented by a text honoring Hayden's achievement.

Born at Wide Water, Virginia, January 15, 1890, Palmer Hayden as a young man served overseas during World War I. Upon locating in Greenwich Village after the war, he worked as a janitor while studying art at Cooper Union. Following initial recognition, friends helped him journey to Paris for extended studies. There, between 1928 and 1932, he exhibited a few paintings of Negro subjects in addition to then-modern still lifes and sea scapes. Back in New York, before the Depression had run its course, he served on the WPA Federal Art Project, turning, on the waterfront, to realistic easel paintings and, uptown, to warm and satiric Harlem scenes. Occasionally he reached back into personal memory for folk settings from Virginia. A few of his paintings' titles reveal clearly contours of interest during the New Deal period: "The Janitor Who Paints," "Midsummer Night in Harlem," "When Tricky Sam Shot Father Lamb."

Some critics responded with hostility to Hayden's search for Afro-American roots. One was offended by tasteless talent gone astray and by the surface similarity of Hayden's work to black-face minstrel showbills. Despite such criticism, the artist pushed deeply into black experience. In 1940, he undertook an ambitious series of story paintings geared to the John Henry ballad. Beyond factual content for individual paintings, he sought consciously a "folk-art" style: vivid colors, flat surfaces, distorted perspectives, incongruous juxtapositions, time-tested decorative patterns, rural emblems. The need to tell a song with a paint brush stimulated Hayden as he found himself in the position of Mark Twain embellishing folk speech, or of William Faulkner transforming folk anecdotes into troublesome metaphors for the human condition.

By year's end 1946, Hayden had completed eleven John Henry paintings. The Argent Galleries in New York exhibited the dramatic series on January 20-February 1, 1947, using the artist's descriptive group title "The Ballad of John Henry in Paintings." For the show he prepared a brief brochure statement, treating not only the hero's wide symbolism but also Hayden's personal artistic sources in boyhood listening and adult reading. He wrote:

The song of John Henry, the steel-driving man, I first heard when a boy in my early teens at home in Virginia. At that age whenever I heard the ballad sung by older boys or men at work, it appealed to me chiefly because it told in sober words and tune the life and tragic death of a powerful and popular working man who belonged to my section of the country and to my own race.

As I grew older, I came to realize the deeper significance of the story and the literary value of the ballad. To the Negroes in our country at the time of the building of the Big Bend Tunnel, their physical strength and ability, and willingness to use it was their chief asset in the struggle for economic survival. Hence, to them, John Henry became a symbol of greatness and so popular a folk hero that during his day and for several generations following many Negro babies in the Southern states were christened for him.

The epic also, through the personality of John Henry, dramatizes the beginning of the movement of the Negro from agricultural into industrial labor, and the practical use of machinery in place of hand labor in the development of industrial America.

John Henry was not made up of the whole cloth nor was he the Negro counterpart of the mythical Paul Bunyan, but did live and work in the Big Bend Tunnel in West Virginia. For these facts which have been most helpful in my painting the story, I am indebted to the book *John Henry A Folk Lore Study* by Professor Louis W. Chappell of West Virginia University.

In subsequent exhibitions after the Argent showing Hayden's commentary has been quoted, but not always fully. Today, it is especially important to recall his thanks to Professor Chappell. We grow by understanding that scholarly research may fan back into traditional and popular song expression, as well as that it may stimulate creativity in parallel art forms. Beyond such general appreciation of ballad scholarship's helping role, I am particularly glad to bring a bit of recognition to Louis Chappell, a folklorist/teacher whose personal path turned rocky while he followed John Henry's song trail back to West Virginia's Allegheny Mountains.

During 1980 I corresponded with Mrs. Palmer (Miriam A.) Hayden who shared with me a fine explanation of her late husband's thoughtful preparation for the John Henry oil paintings. She wrote:

It was shortly after our marriage in 1940 that my husband and I began talking about what he had been thinking of for a long time. He was fascinated by the story

and wanted to be the one to immortalize it in paintings. As we neither of us knew where the "Big Bend Tunnel" was, I researched the legend in the Art and Drama department of the New York Public Library. There I was fortunate to find a copy of a carefully written, scholarly study of the legend written by a professor of English at West Virginia University, Louis W. Chappell. After delightedly reading the book, Palmer wrote to the author who responded with an encouraging letter and a gift of a copy of the book, which was titled *John Henry A Folk Lore Study*. A little later Palmer traveled to Morgantown for an interview with Professor Chappell.

Then we decided to visit the John Henry country. . . We drove around the countryside, staying at Hinton, fascinated to see the local people: Indians, blacks, and--what looked like red-haired Scotch Irish, as Professor Chappell had described them--walking down the country road upon which we were driving. Our several days in that vicinity gave the artist time to absorb the atmosphere, do any sketching he wished, and prepare for putting his impressions on canvas. The twelve John Henry paintings that you saw in Washington on loan to the Smithsonian were the result. There is one other which Palmer did not include in the series although it belongs, as it pictures the tunnel in a collage of events that were told of the construction.

Mrs. Hayden's closing reference to a thirteenth painting (collage) both whetted my appetite to see it and firmed my plan to share already gained knowledge with readers of the *JEMF Quarterly*.

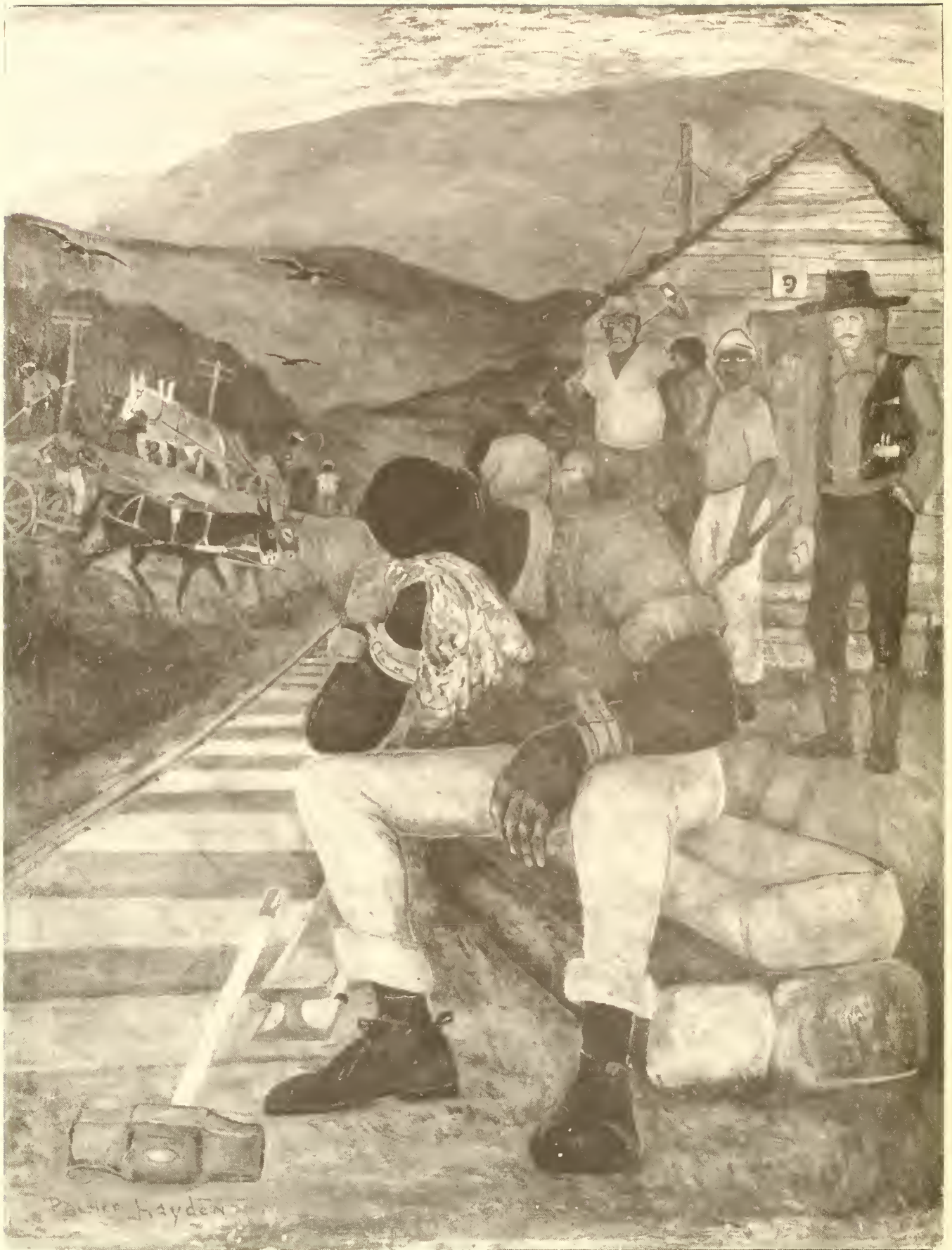
Here I list the titles of Hayden's paintings as first noted in the Argent catalog:

- 1) When John Henry Was A Baby
- 2) He Laid Down His Hammer And Cried
- 3) The Dress She Wore Was Blue
- 4) John Henry Was The Best In The Land
- 5) Where'd You Git Them High-Top Shoes
- 6) My Hammer In The Wind
- 7) A Man Ain't Nothin' But A Man
- 8) John Henry On The Right. Steam Drill On The Left
- 9) Died Wid His Hammer In His Hand
- 10) Goin' Where Her Man Fell Dead
- 11) There Lies That Steel-Drivin' Man

Some time after 1946, Hayden added a twelfth painting simply titled John Henry. To the best of my knowledge this complete set has been exhibited only seven times:

- 1) County Cullen Branch, New York Public





Pauler Hayden



THE DRESS SHE WORE WAS BLUE

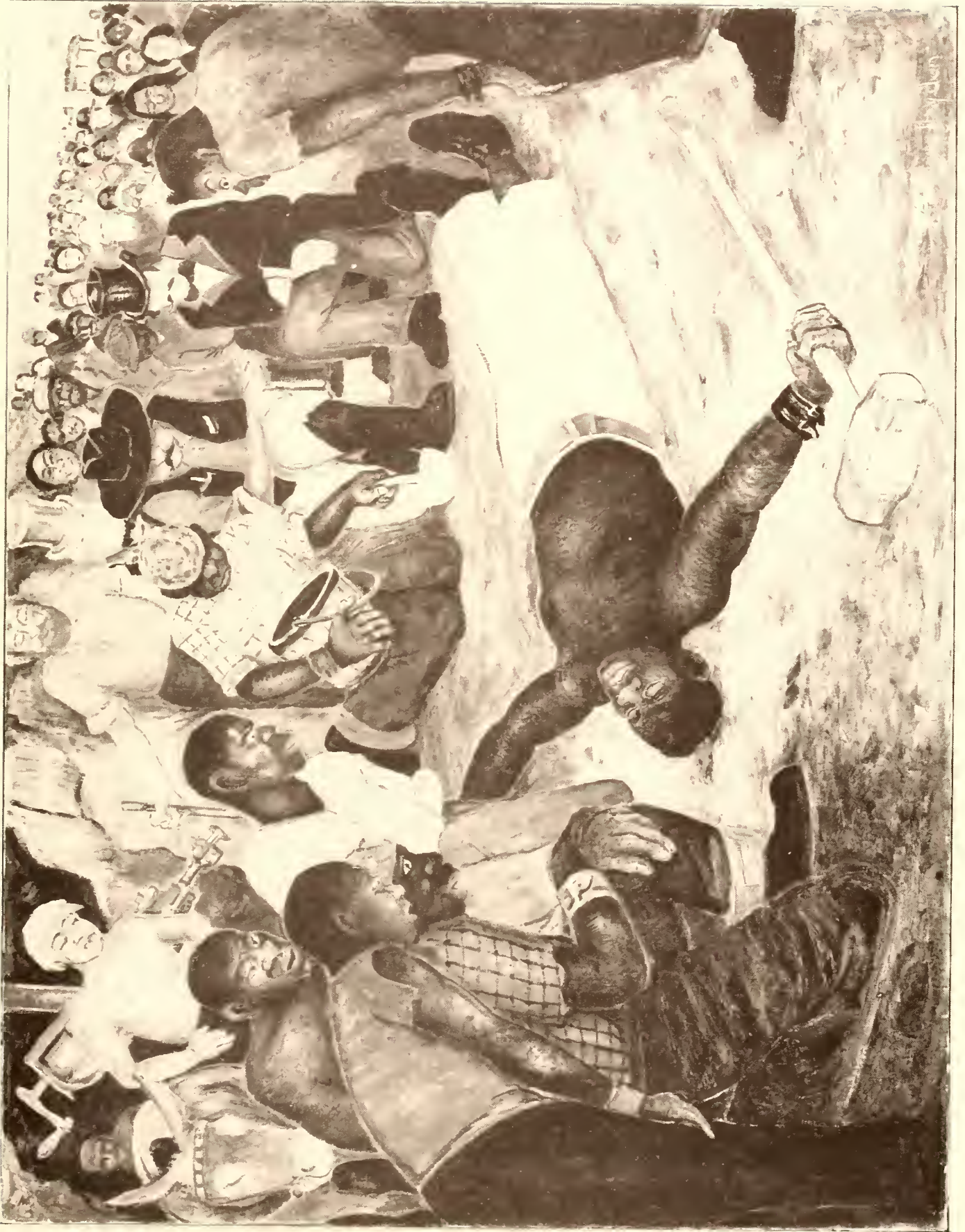


















- Library, 1952. (details lacking in my file.)
- 2) "The Legend of John Henry." Fine Arts Gallery, University of Pittsburgh, November, 1969. (catalog holds twelve reproductions)
 - 3) "The John Henry Series and Paintings Reflecting the Theme of Afro-American Folklore." Art Gallery, Fisk University, February-March, 1970. (catalog with foreword by David C. Driskell)
 - 4) Community Art Gallery, New York, 1970 (?). (details lacking)
 - 5) "Palmer Hayden: The John Henry Paintings." National Collection of Fine Arts, Washington DC, January-March, 1971. (no catalog issued)
 - 6) West Virginia University, Morgantown, February, 1972. (details lacking)
 - 7) "Blacks USA Now." New York Cultural Center, November, 1973. (details lacking)

In the list above, I have not attempted to indicate other galleries in which only one or two of Hayden's John Henry canvasses appeared. Following the Washington exhibition in 1971, which was well received by the public, he arranged to loan his set to the Smithsonian Institution in 1972. I believe Hayden knew that this series held strength beyond the sum of his many other paintings, just as the very title "John Henry" often conjures power superior to that of a single song performance.

Palmer Hayden died in Manhattan's Veterans Administration Hospital on February 18, 1973; the New York *Times* carried a brief obituary. In the spring of 1977, a New York gallery, Just Above Midtown, displayed thirty-nine of his works in a retrospective show. Several critics seized the opportunity to mark his long devotion to recording visually the black American experience. Margaret Betz (*Art News*, May, 1977, p. 133) likened Hayden to Langston Hughes, who, in memorable poetry, borrowed life from black folksong.

This reference to Hughes helps to evaluate Hayden's art. We can, if we wish, treat the poet's blues as pure texts and focus upon repeated phrases, vernacular clusters, or free patterns. Also, we can build upon such attention after hearing Harlem street-corner or gin-mill blues. Similarly, we are able to isolate discrete compositional elements within Hayden's canvasses, or we can extend this attention by some knowledge of his teachers and times. During expatriate days in France he incorporated into his

paintings geometric imagery and stylized abstraction. During WPA days he added signs of engagement and motion to his craft. Happily, these oppositional elements--abstract/social--fused when he began to explore Afro-American themes.

Accordingly, Hayden's John Henry seems as real as he is muscular. Clearly, he is neither surrealistically limp, triangularly frozen, nor photographically stark. He does not pose at the barricades as an idealized polemicist, larger than life. Instead, he stands bravely in a Homeric frieze of humorous fantasy, graced by a banjo-picking siren. Hayden's gentle mules, black and white, seem wise; they know, as do the birds who sing at young Henry's birth, that the tunnel will be completed despite nature's obstacles and man's death. Are we to view Hayden's mules literally because they are proper beasts, or are we to see these animals as sages for the tunnel crew? Did Hayden know Zora Neale Hurston's *Mules and Men*? Must critics search for esoteric meaning only in shapeless forms and unnamed forces?

Perhaps Hayden penned a statement which informed viewers of his techniques in weaving together fact and fancy, space and symbol. Working for decades as a professional artist, often out of the mainstream, he consciously selected elements which tied his canvasses to structural elements within folk art. I see his John Henry set as one of balanced mediation between high and folk art, as well as between Paris and Harlem. The John Henry series narrates closely raw events and energy on any work site. Also, Hayden playfully decorates the lore, aural and visual, which comments on work itself.

We know that folk expression is not mere raw ore to be refined in the crucible of fine art. Nor are creators within folk communities destined to be lauded only as they climb the ladder to high culture. The anonymous poets whose verve provided models to Langston Hughes were as powerful as he, but they reached different audiences. Never having talked to Palmer Hayden, and knowing him through paintings, I feel that he truly understood John Henry, the black folk hero. Hayden could not rest or remain content only by remembering a song fragment from his Virginia boyhood. Curiosity led him to the tunnel where John Henry worked and died. Artistry and mystery helped Hayden transcend musical statement. Hayden gained a measure of workers' vitality by cherishing a profound song. In turn, this artist enhanced the celebratory vision inherent in the ballad "John Henry."



Merle and one of his West Coast dance bands during the 1940s

MERLE TRAVIS ON "WESTERN SWING"

[For several years discussions have centered around the question, How do you describe "Western Swing" and where did it start? Recently, Ken Griffis posed this question to Merle Travis, one of the most knowledgeable people in the business. Merle, of course, was on the West Coast when Western Swing was developing. For the interest of our readers, we are printing Merle's reply.]

"Western Swing" you always say. What is it? Let's you and I figure out this complex question.

In Oklahoma, where I live at present, we wait for the Pecos canteloupe to come in. They're downright delicious, believe me. In Indiana, the Hoosiers wait for the time when Posey County watermelons are available. As James Whitcomb Riley said, "Watermelons, master mine, whether or not you get 'em up and down old Brandywine" as in his poem. Folks from the Deep South would put up a strong argument that their melons, grown in Rome, Georgia, are ten times as delicious as any on earth. Who is right? Who actually knows who's the absolute expert on such a subject?

Now I'm asked, "What is Western Swing?" I don't believe that I, or any other living human being I've ever known could answer this question correctly. But, let me tell you how it looks from my point of view.

Like Willie Johnson of the Golden Gate Quartet who wrote so many great spirituals in which he quoted no scripture, but said in his songs, "great Godalmighty I've heard them tell." So I'll tell you what I've heard them tell concerning Jazz, Dixieland Jazz, Swing, and then Western Swing.

It seems that some black boys in New Orleans as well as Kansas City and Chicago ended up with a bunch of musical instruments, such as trumpets, clarinets, slide trombones, tubas, and pretty often a fair set of drums. If you believe in legends (which I personally am a little leary of), then you'll maybe believe this.

Some poor black person ends his days on earth and is to be hauled away to his final resting place. Like the Irish, the New Orleans Afro-American had no desire to have his last days with us to be filled with tears and sorrowful memories. As we know, the Irish wake is a time when we bring about all the happy memories of the deceased. Likewise, the aforementioned Black American.

Legend has it that as six white horses drew the hearse along the streets of New Orleans, weeping and mourning was replaced by a wagonload of musicians playing happy tunes (I'll bet you a quarter that you are thinking of "When the Saints Go Marching In.") I'll bet you another quarter that I can name you thirty others. Sedate caucasians observing the affair would go home saying "them negroes shore know how to play jazz."

At hearing the word "Jazz" white wives blushed and shamed their husbands for using any such word. "Everybody says that word openly nowadays. Don't you know that dearie?" he'd ask his naive spouse. "Jazz is what they are calling that type of music these days." "My heavens," the blushing young woman would say, "I'd never want my mother to hear me say that word....don't you know what it means?" With a chuckle the husband would say, "Sure I do honey, but times are changing. This is 1921 you know."

It didn't take too long for this lively little musical infant to grow into a melodious monster that reached from border to border and coast to coast, sending out it's happy and sometimes bluesy tunes to America. Youngsters could picture a black funeral parade in New Orleans with a band following the hearse. On the front seat of the wagon would sit two dusky men playing perhaps, a trumpet and coronet. Behind them on a bale of hay two dark brothers would be sending forth the sounds of their reed instruments, possibly a saxophone and clarinet. Placed somewhere in the wagon bed two soul brothers would give forth a driving rhythm with their drum and bass.

The rear of the wagon, which is called a tailgate, would be propped to the level of the wagon bed, and a couple of slide trombone players would slur their notes to fit the improvised melody rendered by the two men on the front seat as the reed men played a lively obligato. After this sound of music was allowed to be mentioned

in mixed company as "Dixieland Jazz" another musical monster reared it's head. A few young fellows improvising melodies to suit themselves called their music "Swing." There was Benny Goodman, Tommy and Jimmy Dorsey, Harry James, and, oh, so many more.

As storm clouds gathered more and more young people felt an urge to gather in dance halls across the nation and bounce about to the exciting rhythm America had chosen to call "Swing."

Finally the storm broke loose in all its fury. America's Navy was almost demolished at Pearl Harbor, December 7, 1941. Young men from all parts of the country found themselves bunkies (bunk partners) in America's military training camps. The G.I. had a name for everything. Classical music became "Longhair," New Orleans music became "Dixieland," complex impoverished music became "Jazz." The Goodmans, Dorseys, James, with their big band music became "Swing." Country music was not overlooked; before the war we had called it "Hillbilly" music. Now, rural rhythms had gained the stately title of "Shit-kickin' music."

The singing cowboy in the movies such as Rex Allen; Roy Rogers; and the greatest of them all, Gene Autry, dropped a lucrative contract to join Uncle Sam and become a G.I.

The world spins around a good many times and the war is over. Country boys have been around, they'd learned new tunes, new chords, new harmonies, and a new type of music, "Swing."

Before the conflict, Milton Brown and His Brownies had made quite a name for themselves in Fort Worth and the Southwest. A tragic automobile wreck claimed the life of Milton Brown in 1936. A young Texas whose name was Bob Wills more or less took over the reins and made a bit of history.

Handsome young Hank Penny who admits patterning his band after the dynamic Milton Brown "set the woods afire" as they say, and had Southerners dancing to the music of his "Radio Cowboys." Hank and his band broadcast daily from the powerful radio station, WSB, in Atlanta, "which covers Dixie like the dew." It could easily have been Hank Penny from whom I first heard the word "Western Swing."

After the war Hank and I worked for the same man in Southern California. His name was Foreman Phillips. I was playing a guitar for Ray Whitley at the same time Hank was fronting a band for Foreman. I don't think I'll ever forget the time that in a conversation with Hank he told me that Foreman had said, "I don't want any of this Western Swing!" Foreman had had a sign painted and it hung on the wall for all musicians to see. The sign read: STICK TO THE MELODY.

Advanced musicians the likes of Hank and a Virginia fiddler he had brought down from Iowa, Harold Hensley, and Noel Boggs had a meeting before the dance and decided they'd rather not work than play the stuff that Foreman had in-

sisted on. Harold went on to join Cliffie Stone's Hometown Jamboree organization. Hank got a position as comedian on Dude Martin's television show. After that, he became one of the most popular entertainers on television with the great Spade Cooley, who was billed as "The King of Western Swing."

At this time the phrase "Western Swing" was a household word. Spade Cooley had recorded "Shame, Shame On You." Tex Williams had recorded "Smoke, Smoke, Smoke that Cigarette." Al Dexter had had a million seller on his "Pistol Packin' Mama" record. Bob Wills was heard on every juke box with his "San Antonio Rose." T. Texas Tyler was doing well with his "Remember Me (When the Candlelights are Gleaming)." It was practically impossible to wedge your way into the Palace Barn where Red Murrell and his band were playing. A mile down the hill was the Riverside Rancho. You were lucky to find a ticket on a Wednesday night. Tex Williams and his Western Caravan were playing there.

"Western Swing" was catching on all over. Around Los Angeles were band leaders such as Ole Rassmussen, Jimmy LeFevre, Adolph Hofner, Ted Daffan; back east Clayton McMichen and his Georgia Wildcats were going great guns; Pee Wee King and his Golden West Cowboys were spreading "Western Swing" from the Grand Ole Opry to Hollywood and the movies. If I should mention more, you might say to me the most boresome question I have heard since I started playing music with Clayton McMichen forty-four years ago, "Why do you suppose country music is suddenly becoming so popular?"

I met a young Texas back in 1946, fresh out of the Navy with braces on his teeth, a hat three sizes too big for him, and feet three sizes too big for this tall young fellow from Waco, Texas whose name was Hank Thompson. He could possibly explain to you in one sentence the meaning of "Western Swing." And here's why: for thirteen years in a row he won a trophy for having the best "Western Swing Band" in America. Some of the other boys are still around, playing their honkytonk gigs, and no doubt wishing someone would compare them to "Ol' Bob Wills." Others dress themselves to the teeth, play their "Western Swing" as near perfect as they can, imitating Hank Thompson. For some reason, Hank has dodged the over-used adjective "living legend." But of all the people I know, he deserves that title.

I doubt that he loses very much sleep about this thing called "Western Swing." But pick up one of his records and the chances are you'll get a taste of the greatest helping of "Western Swing."

"Western Swing" is nothing more than a group of talented country boys, unschooled in music, but playing the music they feel, beating a solid two-four rhythm to the harmonies that buzz around their brain. When it escapes in all it's musical glory, my friend, you have "Western Swing."

ABSTRACTS OF ACADEMIC DISSERTATIONS

A Brief History of White Southern Gospel Music and a Study of Selected Amateur Family Gospel Music Singing Groups in Rural Georgia, by Stanley Heard Brobston, Ph.D. (New York University, 1977).

The first portion of this two-part study deals with the history of gospel music with special attention to the white southern tradition. Chapter I, "Introduction," serves to introduce the entire study. Chapter II, "Historical Backgrounds," deals with early religious music in America; camp-meeting hymnody; singing schools and shaped note notation; and the first use of the term "gospel" to designate popular hymnody.

Chapter III, "Gospel Music: Its Beginnings in Evangelism," discusses early evangelistic movements in America leading to the Moody and Sankey revivalism of the late nineteenth century. The hymnbook series, *Gospel Hymns*, used by these latter revivalists is shown as the unquestionable source of the term "gospel" for the identification of the music of popular hymnody. Subsequent gospel hymnody in evangelism is also mentioned. Chapter IV, "Gospel Music in the South," details the distinctions among the three types of southern musical institutions formed for the enjoyment of popular religious music for its own sake--not as part of a worship service. These institutions are Sacred Harp (fasola) singing conventions, gospel singing conventions, and gospel sings. The influence of the Ruebush-Kieffer [music publishing] Company upon southern gospel hymnody is also mentioned. In addition to the publishing of music, this company also instituted the first Normal School for the training of shaped note singing teachers, and also published the *Musical Million*, a periodical devoted to the perpetuation of shaped note singing.

Chapter V, "The Commercialization of Gospel Music," traces the commercial growth of activities associated with gospel music. These activities range from the stipends of the singing school masters and the profits of the early music publishers, through sales of sheet music, appearances over radio and television, sales of disc recordings, and proceeds from gospel music concert admission fees. Significant individuals such as A. J. Showalter, James D. Vaughan, Virgil O. Stamps, J. R. Baxter, Frank H. Stamps, and Jarrell McCracken are mentioned in reference to the highly influential companies which they formed. The history of the recently formed Gospel Music Association (1964) is detailed in brief.

The second portion of the study deals with the writer's Field Research among the amateur practitioners of gospel music in rural Georgia. Twenty-five counties in south Georgia were selected at random for investigation. In these counties the writer attempted to identify as many amateur family gospel music singing groups as possible. In two of the twenty-five counties no groups meeting the investigator's criteria could be found. A total of 177 groups meeting the criteria were identified.

One group from each county was chosen at random for an in-depth interview and a tape recording of at least one song. If more than one song were performed the group was asked to select one song as its most representative performance. The song thus chosen was compared with the published music in order to identify contemporary gospel music performance practice.

The writer's research confirms previous descriptions of gospel songs as having exclusively major tonality, limited range, simple harmonies, and verse-and-chorus form. The same findings, however, do not support previous descriptions of gospel songs as containing an abundance of chromaticism, frequent use of dotted-eighth and sixteenth-note rhythms, and frequent use of antiphonal or call-and-response effects. Other findings considered significant by the researcher include frequent use of: male lead or shared male/female lead, vocal amplification, transposition to a lower key, mild syncopation, instrumental improvisation, music printed in shaped notes, and infrequent use of vocal improvisation.

The study includes twenty-one pages of suggestions for further research and a bibliography of twenty-nine pages.

LETTERS

Dear Editor:

The reason for this note is to advise of a few additions to the discographical work in *JEMFQ* No. 57:

pp 15-16 [Beverly Hill Billies] Brunswick 441, 455, 519 were also pressed in Australia. See listing in *C/W Spotlight* No. 61 for April 1968. The full title on LAE 805 is "When It's Harvest Time (Sweet Angeline)."

Brunswick 519 was also pressed in this country on Panachord 12145. See listing in new series *Spotlight*. March 1979.

Note: Vocalion 3164 and 4104 should read 03164 and 04104.

pp 39-41 [Stoneman] W80345 is "Little Log Cabin in the Lane;" W80346 is "Flop Eared Mule;" W81078 is "Two Little Orphans."

Test pressings of these items are in Joe Bussards collection. I suggest you get in touch with him--he may have the other missing numbers from May 12, 1927 session. He also has at least one, and maybe both of the Vocalions where take numbers are needed (page 47).

I would suggest that where unissued tests are known to exist then this should be mentioned among the notes. Joe also has most, if not all, the Gennett tests--these were presented to him by Fields Ward quite a few years back.

This Stoneman listing is a fine bit of work--so congratulations to Gene and yourself. Plenty of detail. One item you could add, page 45, "East Tennessee Polka" is also on Supertone 9406.

--David L. Crisp
Australia

Dear Editor:

I would like to offer a couple of footnotes to Peter Tamony's article "'Hootenany': The Word, Its Content and Continuum" which appeared in the *JEMFQ* No. 58.

In the early and mid-1950s a Seattle TV station, I believe it was KING, had an afternoon children's program called "Sheriff Tex." Sheriff Tex was a local musician that hosted many local "jamborees" including some on TV. He had also recorded for one of the major record companies under the name Texas Jim Lewis.

As Sheriff Tex he presented cartoons, western serials and some gossip, and finally would end up each program playing a weird contraption consisting of a drum, horns, whistles, and assorted other noise makers. This machine was The Hootenany.

The second item concerns politics (?) A couple of years ago our area made the national news when a local jazz band led by Red Kelley decided to protest the political system by running a farce campaign of their own. Nearly every member of the band ran for some state office from Governor right on down. They had formed the OWL Party. OWL was a double acronym standing for Out With Logic--On With Lunacy. To the chagrin of hard-core politicians and the delight of much of the populace, their tongue-in-cheek political statements were actually printed in the official voters pamphlet.

During one interview Red Kelley, the party leader, mentioned that one of the main goals of the OWL Party was to search out and find the GOAT Party, then merge the two and have a Hootenany.

So much for musical history,

--David H. Schlottmann
Olympia, Washington

BOOK REVIEWS

The Literature of Rock, 1954-1978, by Frank Hoffmann (Metuchen, New Jersey: The Scarecrow Press, Inc., 1981), xi + 377 pp.; \$17.50.

Frank Hoffmann has compiled a valuable bibliographic resource for librarians, contemporary music fans, rock journalists, and teachers of popular culture. *The Literature of Rock, 1954-1978* is organized in four unequal sections. The first section is a 280-page annotated bibliography of books and articles arranged in chronological order and sub-divided into specific topics including "Development of Rock and Roll Out of Its Stylistic Antecedents (1954-56)," "The British Invasion (1964-)," "Hybrid Children of Rock," and the "Singer/Songwriter Tradition (1970-)." The second section contains an annotated list of more than seventy music trade journals, fanzines, song lyric magazines, record collecting monthlies, and general periodicals which have published feature articles on rock topics since 1954. The third section presents "A Basic Stock List" of 348 record albums by many artists listed in the bibliographic area. The final section, entitled "References," consists of an unannotated, alphabetized list of sixty monographs, rock anthologies, and popular music encyclopedias which are identified throughout the bibliography.

The most important aspect of Hoffmann's extensive study is his creative, detailed historical format. This approach appears to be informed by the excellent rock studies of Carl Belz (*Story of Rock*, 1972), Steve Chapple and Reebee Garofalo (*Rock 'N' Roll is Here to Pay*, 1977), Charlie Gillett (*Sound of the City*, 1970), and Arnold Shaw (*The Rockin' '50s*, 1974; *Honkers and Shouters*, 1978). Yet the unifying strength of this organizational pattern is diminished because it is inconsistently applied throughout the text. The two major shortcomings in Hoffman's book are (1) his failure to arrange the album discography according to his carefully-conceived chronological/topical pattern rather than by the more simple format of alphabetical listing and (2) his decision to index the entire book according to singers and songwriters to the total exclusion of scholars, journalists, and other pop music writers. Both of these editorial decisions will prove to be detrimental to the librarians and educators that this book is designed to serve. Other minor problems with Hoffman's bibliographic study relate to omissions. Examples of this include the failure of the author to list albums by Little Richard, Jerry Lee Lewis, Eric Clapton, Albert King, the Ravens, Huey Smith and the Clowns, Carl Perkins, the Platters, Bo Diddley, and several other artists; the lack of a stated rationale for the inclusion/exclusion of specific recordings in library collections; the absence of several interesting studies on key performers (such as Ray Charles's 1970 *Playboy* interview and 1973 *Rolling Stone* interview, along with Pete Welding's excellent 1977 *Downbeat* article "Ray Charles - Senior Diplomat of Soul") and on significant rhythm and blues recording companies (Chess, Vee-Jay, and Duke).

Despite these criticisms, this book should be purchased by every librarian who needs guidance on assembling a popular music book collection. Hoffmann's herculean bibliographic effort matches the pioneering discographic work of Dean and Nancy Tudor (*Black Music*, 1979). Hopefully, Hoffmann will continue to enlarge his initial work. In addition to seeking greater unity throughout his text, I would hope to see a new topic entitled "Rock in the Classroom" (1965-) in the second edition of *The Literature of Rock*.

--B. Lee Cooper
Newberry College
Newberry, South Carolina

Brian Rust's Guide to Discography (Discographies, No. 4), by Brian Rust (Westport, Conn.: Greenwood Press, 1980); x + 133 pp., index, hardcovers, \$19.95.

First used in 1936, when Charles Delaunay published his *Hot Discography*, the word *discography* has been employed with considerably increased frequency in recent years. Not only are there now numerous periodicals that prominently feature discographies, but there are many book-length discographic works, as well as bibliographies and checklists of various kinds of discographies. Never-

theless, as author and discographer Rust reminds us on the first page of this, his latest book, the word has not appeared in most English language dictionaries. Readers of *JEMFO* are so familiar with the term that they may be startled to be reminded that many people haven't the slightest notion what a discography is.

Brian Rust's *Guide to Discography* can answer that question, and many others. The first chapter, "Purpose and Function of Discography," attempts to provide a justification for this compulsive pursuit of Rust and many others. I was struck by the observation that at no time in developing this justification does Rust mention the word *bibliography* or offer a comparison of the two types of work.

Rust defines a discography succinctly as "a work of reference to all the known recordings by a given performer or group of performers or by those coming within certain limits of style, category, period, or composition" (p. 3). One could thus have a Bob Wills discography, a bluegrass music discography, a discography of recordings made during the Depression, or a discography of recordings of "Turkey in the Straw." One could similarly have a discography of hammered dulcimer recordings, or coal-mining songs, of minstrel show re-creations, or of Child ballads. Rust notes that in many cases the "disc" in "discography" is not adhered to strictly: many discographies include other kinds of sound recordings, whether on cylinder, on tape, or on film soundtrack. Later in the book Rust notes the appearance, in the 1960s, of a new form of discography: the label listing. But Rust seems to be ambivalent in this use of the term: in the same paragraph that he calls the label listing "a new form of discography" he also notes that these "make no claim to be discographies. They are numerical catalogs without 'in-depth' discographical details..." Of course it is not crucial whether one regards label listings as discographies or not, but if we are going to decry the failure of dictionaries to include the word *discography*, we might do so at least with a satisfactory definition tucked under our belts; and this book would have been as good a place as any to enunciate it. I find no trouble in including label listings under Rust's own definition by virtue of the "category" criterion.

The second chapter is titled "A Short History of the Science of Discography," and reviews some of the discographic milestones from 1928 to the present. If jazz and dance music receive the bulk of the attention of this seven-page review, it is because, as Rust observes, "jazz, and to a lesser extent, dance music generally, has commanded the attention of discographers more than any other form of music" (p. 17). Chapter Three, "The Creation of a Discography," discusses some of the methods that the prospective discographer can employ in his researches, spiced with several anecdotal accounts from Rust's own extensive experience. The next chapter is "Major Types of Discography," in which the author explores discographies of conductors, vocalists, jazz, dance music, historical recordings, and label listings. A very brief fifth chapter, "Securing Information About Discographies" consists mostly of an odd list of fifty some periodicals that review discographies. This chapter is followed by six facsimile reproductions of sample pages from different discographic works.

Next comes a thirty-page listing of forty-six different important labels from several countries. The seventh and last chapter is "A Bibliography of Booklength Discographies"--admittedly not exhaustive. Three Appendices follow: (I) Glossary of Terms Used in Discography; (II) Discographical Organizations; and (III) Discographical Magazines.

Brian Rust has been a leader in the field of discographic research for two decades now. His two-volume *Jazz Records*, the two-volume *The American Dance Band Discography*, *The Victor Master Book*, *The Complete Entertainment Discography*, *British Dance Bands*, *London Musical Shows on Record*, *Discography of Historical Records on Cylinders and 78s*, *British Music Hall on Record*, and *The American Record Label Book* will occupy a large part of any library of discographic works. While some of his more recent books have provoked some criticism, he certainly knows the field, its problems, and its pleasures. This book too will surely find its detractors. Not the least of sources of possible irritation is its extraordinary narrowness of scope. Jazz is Rust's area of special expertise, and it alone is well-represented in the discussions. Readers of *JEMFO* will look in vain for any substantive reference to hillbilly, country, folk, or blues discographic work. Remoter areas, such as classical, or foreign (non-jazz) recordings, are completely neglected. This provincialism is also evident in the appendices listing discographical organizations and magazines. The organization listing is particularly upsetting, including only seven (!) archives devoted to the preservation of discs and discographic data. The only American ones are the Library of Congress, the New York Public Library, and the Yale Historical Sound Recordings collection. No mention of Rutgers Jazz Institute, Indiana University Archives of Traditional Music, Country Music Foundation Media Center, Stanford Recorded Sound Archives, or the John Edwards Memorial Foundation, to name but a few.

The listing of forty-six different prominent labels makes no mention of what to me should have been the most important information in a book of this sort: what are the available resources for discographic information for these labels? Do the company archives still exist? Where are they? Are they accessible to the public? What state are they in? Who is working on company discographies?

The chapter listing book-length discographies is likewise deficient: I am not appeased by its opening sentence, "The contents of this chapter do not pretend to be exhaustive"--even after making

allowances for the confusion of author and contents. While some eighty titles are listed and described, missing are such works as Allen Koenigsberg's *Edison Cylinder Records, 1889-1912*; Raymond R. Wile's *Edison Disc Recordings*; Bill Randle's *The American Popular Music Discography, Vol. 3: The Columbia 1-D Series*; Mike Leadbitter and Neil Slaven's *Blues Records, 1943-1966*; Edward B. Moogk's *Roll Back the Years*; Joseph Murrells's *The Book of Golden Discs*; Dean Tudor and Nancy Tudor's *Black Music, Jazz, Grass Roots Music, and Contemporary Popular Music*; Taft's *A Regional Discography of Newfoundland and Labrador*; and Labbe's *Les Pionniers du disque folklorique quebecois, 1920-1950*. Other collectors could, I'm sure, add many more titles.

Another question that nagged me as I read it was, Who is the intended reader? Will the novice who knows almost nothing of the subject read it? This seems to be at whom the book is aimed, but except for some inquisitive librarians, most of the book's readers will be, I think, the old pros. And for them, the book doesn't have much to offer. Ten years ago Rutgers University published a very brief booklet, *Studies in Jazz Discography I*, which offered a good deal more stimulating discussion, and raised many more serious problems pertaining to discographic research, than Rust's comparatively superficial treatment does. (These shortcomings, and others, are consistent with the rumor which I recently heard that Rust wrote this book in the space of three weeks.) Everything in Rust's book should be included; there is nothing wrong with what is there. But by strengthening it both in breadth and in depth, Rust could have added greatly to its utility, and produced a publication as indispensable as many of his previous works are. Many readers would expect as much from the world's only full-time professional discographer.

--Norm Cohen

Ozark Folksongs, collected and edited by Vance Randolph. Revised edition. Introduction by W. K. McNeil (Columbia and London: University of Missouri Press, 1980). 4 vols. \$116 (\$32.00 per single volume).

When it was originally published (1946-1950), *Ozark Folksongs* represented a landmark in folksong scholarship: it was, and remains, one of the most comprehensive regional folksong collections that has ever been published. The four volumes contain more than 900 songs, comprising over 1,600 individual texts, and over 800 tunes. The reprinting of *Ozark Folksongs* has been long awaited, and this handsome edition, with few exceptions, has been worth the wait.

The four volumes consist of the following: Vol. I, *British Ballads and Songs*; Vol. II, *Songs of the South and West*; Vol. III, *Humorous and Play-Party Songs*; Vol. IV, *Religious Songs and Other Items*. Vol. I also contains a new Introduction by W. K. McNeil. In it he gives a brief biography of Randolph, as well as a comprehensive survey of other collections containing songs from the Ozarks, which allows the reader "to properly appreciate the collection's significance, an understanding of its place in regional American compilations" (p. 9). He then outlines the reasons why Randolph's collection was important, as well as mentioning some of its flaws.

In order to compare this new edition with the original work, some background is necessary. In 1978 the final volume of *Ozark Folksongs* became public domain, and several publishers considered reprinting the four-volume set. [An abridged one-volume edition will soon be published by the University of Illinois Press.] The University of Missouri Press was also considering re-publishing the collection. Aware of the problems of copyrights when the Missouri Historical Society published *Ozark Folksongs*, Missouri Press hired Guthrie Meade in Washington to research the copyrights. Based on his research, fourteen songs have been omitted from the reprinted edition. [Those songs are listed in the Publisher's Foreword of Volume I. Asterisks in the Table of Contents of each volume indicate where the songs were left out.]

The fourteen songs that have been omitted from the new reprint edition betray a rather conservative attitude toward the problems of folksong and copyright law on the part of the publisher. Presumably, the items were omitted because they are still covered by copyrights and the copyright owner requested an unreasonable permission fee for use. In most--if not all--cases, the copyright holder is Peer-Southern Music, which regularly maintained the practice, in the 1920s and later, to copyright all songs that were recorded by hillbilly and blues artists who worked with Ralph Peer as an A&R man for Victor. The fourteen songs, with credited writer and year of copyright are:

- #170 "Moonlight and Skies" -- Jimmie Rodgers (1931)
- #287 "Turnip Greens" -- Add Lindsey (1929)
- #319 "Beautiful, Beautiful Brown Eyes" -- Arthur Smith (1943)
- #377 "She Kept a-Kissin' On" -- Kelly Harrell (1929)
- #612 "I Have No Loving Mother Now" -- Kelly Harrell (1927)
- #642 "The Spelling Song" -- Bud Landress (1928)
- #644 "Why Do You Bob Your Hair Girls" -- Alfred Reed (1928)
- #659 "The Ship That Is Sailing By" -- Elmer Bird (1931)

- #719 "Motherless Children" -- A.P. Carter (1932)
- #796 "Once I Had a Sweetheart" -- Jimmie Rodgers (1927)
- #799 "If I Was on Some Foggy Mountain Top" -- A.P. Carter (1929)
- #811 "How Sadly My Heart Yearns Toward You" --
- #847 "A Distant Land to Roam" -- A.P. Carter (1930)
- #848 "Mother, The Queen of My Heart" -- Jimmie Rodgers-Slim Bryant (1929)

In the case of several of these, the original copyrights would seem to be indefensible: "Turnip Greens" is almost certainly an older minstrel song, in the public domain when it was copyrighted in 1929. "Beautiful, Beautiful Brown Eyes" was collected by Randolph in 1941, two years before it was copyrighted. "Motherless Children" was recorded by Blind Willie Johnson in 1927, five years before the Carter Family recording and copyright. "Once I Had a Sweetheart" was a song from the Spanish-American War, reworked slightly by Rodgers for his own recording.

The permissions statement on the back of the title page acknowledges Shapiro, Bernstein & Co. for permission to reprint "The Little Black Mustache," "Putting on Airs," "The Wreck of the Southern Old 97," "The Two Lanterns," and "The Dream of the Miner's Child;" and Mrs. Carson J. Robison for permission to reprint "The Wreck of Old Number Nine." But "The Two Lanterns," though copyrighted in 1926, is basically "Just Set a Light," copyrighted in 1896, and therefore now in the public domain. Likewise, "The Dream of the Miner's Child," copyrighted in 1926 and credited to Blind Andy Jenkins, was clearly based on the much older "Don't Go Down in the Mine, Dad" (1910), and was, arguably, never copyrightable in the first place.

Quite as interesting as the songs that could have been used but weren't because of copyright, and those for which unnecessary permissions were obtained, are the songs that are included in the reprint edition without any indication that they are still under copyright protection--and in some cases, quite legitimately. Most remarkable is the presence of "Meet Me Tonight," which was one of the songs that caused the furor upon the publication of the first edition of *Ozark Folk Songs*. This and "Wreck on the Southern Old 97" were the two songs that Shapiro, Bernstein claimed infringed on their copyrights, and were the basis for their demanding of the original publishers, the Missouri Historical Society, that the volumes not be reprinted and that the copyrights on them not be renewed. Here it is again, without copyright statement! Some other songs that appear without acknowledgement, although they are under copyright protection, are: "Twenty-One Years" (Bob Miller, 1931); "Strawberry Roan" (Howard-Vincent-Fletcher, 1931); "The Green Grass Grew All Around" (Von Tilzer-Driscoll, 1912); "Great Grand-Dad" (Reese-White, 1929); "The Hound Dog Song" (Oungst-Perkins, 1912); "Great Speckled Bird" (Smith, 1937); "Falling Leaf" (Stuart-Miles, 1908); and "The Prisoner at the Bar" (Worten-Leighton-Kind, 1910).

However, the statement that these are still under copyright protection is perhaps disputable, since according to copyright law, the publication of these songs (as in the first edition of *OFS*) without copyright notice caused the copyright protection to be lost. But by this reasoning, all the songs appearing in *OFS* would now be, thereby, in the public domain.

The decision to reprint the volumes, while omitting the fourteen songs created a new problem: how to reprint the work without changing the number of pages in each volume. This obstacle was overcome by changing the layout of the song texts on either side of the original page(s) of the omitted song. In the first volume, the pagination was begun with McNeil's "Introduction" instead of with the Preface and Contents. The new layout does not detract from the volumes at all; however, it is a shame that the songs were omitted.

The majority of the other changes made in the reprinting are for the best. The dust jackets are very attractive, each volume bearing a different cover, but all the covers are beige and brown. The paper used in the new edition is a higher grade than the original. The size of the volumes are smaller, which makes them easier to handle; and the size of the print is reduced which is more visually appealing.

To turn now to some of the problems with the new edition of *OFS*, we find only two that seem prominent, and a third minor one. The major problem, which was discussed above, is the regrettable omission of songs which could have been included. Secondly, the musical illustrations were reprinted exactly as before and, hence, retain an amateurish quality; they could have been reset, the results far outweighing the costs. The third, and minor, problem is the changes in the placement of the photographs in each volume. In the original work they were spread throughout the pages, while in the reprinted edition they are lumped together, sometimes at the beginning of a chapter, other times at the end.

There is one other major problem with this edition of *Ozark Folksongs*: the price. Thirty-two dollars per single volume, or \$116 for all four, will be prohibitive to many who could gain much use from the set. Book prices are indeed going higher and higher, but those four volumes do not seem to warrant that high of a price. However, for those of you who can afford to buy *OFS*, the contents are irreplaceable and do represent one of the best regional folksong collections ever published, and should rightly be part of every folksong scholar's library.

--Linda L. Painter
Norm Cohen

RECORD REVIEWS

FOLK MUSIC IN AMERICA, 15 volumes, edited by Richard K. Spottswood (a project of the Library of Congress American Revolution Bicentennial Program. LBC 1 - LBC 15). Vol. 1. **RELIGIOUS MUSIC CONGREGATIONAL & CEREMONIAL**. Milledgeville, Georgia Singers, *Nobody's Fault But Mine* (two versions); Amish Singers of Kalona, Iowa, *Lebt Friedsam, Sprach Christus*; Elder Walter Evans and Congregation, *Hosanna! Jesus Reigns*; Lenville Ball, *The Lord Will Provide*; Brother Claude Ely (The Gospel Ranger), *Little David, Play on Your Harp*; Stoneman's Dixie Mountaineers *I Know My Name is There*; Banks, Bentley, Blake, and Vosburg, *Travelin' To that New Buryin' Ground; Do You Call that Religion?*; Yaqui Indian Musicians, *Pascola Dance Music*; Austin Coleman, Joe Washington Brown, and Group, *My Soul is a Witness*; Dinwiddie Colored Quartet, *Down on the Old Camp Ground*; Rev. F. W. McGee and Congregation, *Fifty Miles of Elbow Room*; Cantor Isaiah Meisels and Congregation, *Birchas Kohanim*; Allison's Sacred Harp Singers, *Antioch*; Middle Georgia Singing Convention No. 1, *Bells of Love*; Elder Otis Jones and Congregation, *I am the Vine*; Arizona Dranes and Choir, *God's Got a Crown*.

Vol. 2 (LBC-2). **SONGS OF LOVE, COURTSHIP, & MARRIAGE**. Lonnie Johnson, *Love is a Song*; Mose (Clear Rock) Platt, *That's All Right, Baby*; John Okimase, *Two Menominee Flute Songs*; James Rachel--John Estes, *Little Sarah*; Jimmie Strothers, *Going to Richmond*; Bill Monroe, *Come Back to Me In My Dreams*; Lydia Mendoza y Cuarteto Mendoza, *Maria, Maria*; The Carter Family, *If One Won't, Another One Will*; J. C. White, Joe Bowers; Little Buddy Doyle, *Renewed Love Blues*; Segura and Hebert, *Your Small and Sweet*; Carolina Tar Heels, *You Are a Little Too Small*; Uncle Alec Dunford, *Lily Monroe*; Blue Sky Boys, *Midnight on the Stormy Deep*; Emry Arthur, *The Married Man*; Sam Manning, *Emily*; Wade Mainer, *Three Nights in a Bar Room*.

Vol. 3 (LBC-3). **DANCE MUSIC: BREAKDOWNS & WALTZES**. Seven Foot Dilly and His Dill Pickles, *Kenesaw Mountain Rag*; Little Buddy Doyle, *She's Got Good Dry Goods*; Adolph Hofner and His Orchestra, *Green Meadow Waltz (Louka Zelena)*; Edwin Johnson Swedish Trio, *Polska from Boda/Soldier's Joy*; Booker T. Sapps, Roger Matthews, and Jesse Flowers, *Alabama Blues*; Boot That Thing; The Bog Trotters, *Days of '49*; The Red Headed Fiddlers, *Far in the Mountain*; Macon Ed and Tampa Joe, *Warm Wipe Stomp*; East Texas Serenaders, *Aldeline Waltz*; Mike Enis Group, *Waltz*; Uncle Dave Macon and the Fruit-Jar Drinkers, *The Rabbit in the Pea Patch*; Paul, Vernon, and Wade Miles, *John Henry/Cripple Creek*; Arteleus Mistic, *Belle of Point Clare*; Evangeline Band, *Acadian Air (waltz)*; Nashville Washboard Band, *Old Joe*.

Vol. 4 (LBC-4). **DANCE MUSIC: REELS, POLKAS, & MORE**. Fr. Dukli Wiejska Banda, *Lcek Rekrut*; Jan Wyskowski, *Polka z Trešnowa*; Uložyl I Odegral Paweł Humeniak, *Polka "Wiesmiaczka"*; Bačova Česka Kapela, *Pepička neb Zamilovany Kuchar*; El Ciego Melquiades, *La Polvadera*; Conjunto de Maxie Granados, *Flora Perdida*; Mike Enis Group, *Polka*; Evangeline Band, *Acadian Air (polka)*; S.D. Courville, Dennis McGee, and Marc Savoy, *J'tais au Bal Hier au Soir*; S. Bachleda, Karola Stocha *Oryginalna Muzyka Góralska, Sabalowa*; Margaret McNiff-Locke's Instrumental Trio, *Brown's Hornpipe*; Flanagan Brothers, *Around the Old Turf Fire*; Packie Dolan and His Melody Boys, *The Cavan Lassies*; P. Killoran and P. Sweeney, *Medley of Irish Reels*; Gid Tanner & His Skillet Lickers, *Miss McLeods Reel*; L.P. Baxter, *Accompanied by Henry Ford's Old Fashioned Dance Orchestra, Medley of Reels*.

Vol. 5 (LBC-5). **DANCE MUSIC: RAGTIME, JAZZ, & MORE**. Ukrainiska Selska Orchestra, *Dowbush Kozak*; Pawlo Humeniuk, *Tanec Pid Werbamy*; Josef Pizio, *Pidkamečka Kolomyjka*; Michiele Lentine-Antonio Pappariello, *Tarantella*; The Bog Trotters, *California Cotillion*; Kanui and Lula, *Oua, Oua*; Andy Iona and His Islanders, *Minnehaha (Hawaiian Stomp)*; Edwin Johnson Swedish Trio, *Blan-Olles Gånglåt/Visby*; Charlie Turner, *Kansas City Dog Walk*; East Texas Serenaders, *Acorn Stomp*; Clifford Hayes' Louisville Stompers, *Frog Hop*; Genevieve Davis, *Haven't Got a Dollar to Pay Your House Rent Man*; Sammie Lewis and His Bamville Syncopators, *Arkansas Shout*; Bob Wills and His Texas Playboys, *I Can't Be Satisfied; Who Walks in When I Walk Out*; State Street Stompers, *Rolling Mill Stomp*.

Vol. 6 (LBC-6). **SONGS OF MIGRATION & IMMIGRATION**. Roy Acuff, *Steamboat Whistle Blues*; Rose Thompson, *Marching to Utah*; Frank Hovington, *Railroad Bill*; A. and J. Baxter, *The Moore Girl*; Cow Cow Davenport, *Jim Crow Blues*; Dick Reinhart, *Rambling Lover*; Gabriel Brown, *Down in the Bottom*; Doye O'Dell, *Dear Okie*; Zespol Goral Giewont, *Zrobil Góral Krzyz na Czoie*; Uncle Alec Dunford and Fields

Ward, *Barney McCoy*; Otto Magnusson, *Emigrantsvisa*; Reuben J. Baboyan, *Hay Nazanem Yarer*; Władysław Polak, *Dzieci w Krateczki*; The Bamboo Orchestra, *Featuring Wilmoth Houdini, Poor But Ambitious*; Perdicopoulos, *O Gero Amerikanos*; Artistic Village Troup, *Pesni o Dovbusche*.

Vol. 7 (LBC-7). *SONGS OF COMPLAINT & PROTEST*. Mattie, Marthie and Minnie, *You Can't Live With 'Em (And You Can't Live Without 'Em)*; Wilmoth Houdini, *Don't Do That to Me*; Dutch Coleman, *Granny Get Your Hair Cut*; John McGhee, *Hello World Doggone*; Bumble Bee Slim, *Hard Rocks in My Bed*; Ernest V. Stoneman, *All I've Got's Gone*; Jerry McCain and His Upstarts, *My Next Door Neighbor*; Ewgen Żukowsky, *Wujko Politykan*; David McCarn, *Poor Man, Rich Man (Cotton Mill Colic No. 2)*; Gabriel Brown, *I'm Gonna Take it Easy*; James (Butch) Cage and Willie Thomas, *Kill That Nigger Dead*; J.B. Lenoir, *Mississippi Road*; Lester Flatt and Earl Scruggs, *Over the Hills to the Poorhouse*; Bessie Tucker, *Key to the Bushes Blues*; Walter Roland, *Collector Man Blues*; The Tiger, *Workers' Appeal*.

Vol. 8 (LBC-8). *SONGS OF LABOR & LIVELIHOOD*. (Richard Reuss is co-editor with Spottswood on this volume.) *Ukrainska Orchestra Pawla Humeniuka, Farmerska Kolomyjka*; Easy Papa Johnson (Roosevelt Sykes), *Cotton Seed Blues*; Aulton Ray, *The Dixie Cowboy*; Grajek Wiejski, *Pieśń Dziada*; Clara Smith, *Steamboat Man Blues*; Jimmie Strothers, *This Ol' Hammer*; John Duffy, *Casey Jones on the S.P. Line*; Merle Travis, *Dark as a Dungeon*; Joseph Walsh, *The Teamster on Jack McDonald's Crew*; Ramblin' Jimmie Dolan, *Tool Pusher on a Rotary Rig*; The Blue Sky Boys, *Paper Boy*; Fisher Hendley, *Weave Room Blues*; Carl Trent, *Caterpillar Man*; Trio Huracán, *Corrido de los Camioneros*; Street Cries of Charleston, *Blackberries; Flowers*; Big Chief Ellis, *The Gambler*; The Masters Family, *From Forty to Sixty-Five*; CIO Singers, *The Spirit of Phil Murray*.

Vol. 9 (LBC-9). *SONGS OF DEATH & TRAGEDY*. (Mack McCormick is co-editor with Spottswood on this volume.) Blue Sky Boys, *Will You Miss Me When I'm Gone?*; Ernest Tubbs, *The TB is Whipping Me*; Ethel McCoy, *Meningitis Blues*; Władysław Polak, *Ostatnia Wola Pijaka*; Ted Hawkins Mountaineers, *Roamin' Jack*; Fields Ward, *The Lexington Murder*; Grandpa Jones, *The Brown Girl and Fair Eleanor*; Pewee Maddux and His Lazy River Boys, *Lover's Crime*; Unknown singer, *Bad Lee Brown*; George McCoy, *Poor Kelly Blues*; John Cephas, *John Henry*; Los Conquistadores, *Homenaje a John F. Kennedy*; Ernest V. Stoneman Trio, *The Wreck of the Old 97*; George Harter, *Mountain Meadows Massacre*; Dixon Brothers, *The School House Fire*; Anglin Brothers, *Money Cannot Buy Your Soul*.

Vol. 10 (LBC-10). *SONGS OF WAR & HISTORY*. Blue Sky Boys, *Great Grand Dad*; John Bray, *Trench Blues*; William and Versey Smith, *Everybody Help the Boys Come Home*; Władysław Polak, *W Amerykańskim Mieście*; Wilmoth Houdini and His Humming Birds, *African Love Call*; Antti Syrjäniemi, *Daytonin Apinajuttu*; Oscar Ford, *Race Between a Ford and Chevrolet*; Hiski Salomaa, *Värssyjä Sieltä ja Taältä*; Hazekiah Jenkins, *The Panic Is On*; Roy Acuff and His Smoky Mountain Boys, *Old Age Pension Check*; Springback James, *New Red Cross Blues*; David (Honeyboy) Edwards, *Army Blues*; Willie (61) Blackwell, Junior, *a Jap Girl's Christmas for Her Santa Claus*; Duke of Iron, *Convoy*; L.W. and Harold and the Carolina Neighbors, *The Battle in Korea*; Lulu Belle and Scotty, *I'm No Communist*; Louisiana Red, *Red's Dream*.

Vol. 11 (LBC-11). *SONGS OF HUMOR & HILARITY*. Maddox Bros. and Rose, *I'll Make Sweet Love To You*; Ted Johnson and His Scandinavian Orchestra, *Nikolina*; The Ozarkers, *The Arkansas Hotel*; Sylvester Weaver, *Me and My Tapeworm*; Smith, Fairley, Thomas and Smith, *Old Cold 'Tater*; Atilla and the Lion, *Mamaguille*; W.A. Lindsey and Alvin Conder, *I Surely am Living a Ragtime Life*; Claude Boone, *Down Where the Watermelons Grow*; "Beans" Hambone-El Morrow, *"Beans"*; Amos Easton (Bumble Bee Slim), *Everybody's Fishin'*; The Clovers, *Derbytown*; Bruno Rudzinski, *Przyszły Chłop do Karczmy*; Gail Gardner, *The Moonshine Steer*; New Arkansas Travelers, *Handy Man*; Harilaos, *To Sapounakj*; Mrs. Juzé Dereskevičienė, *Fordukas*; Jimmie Strothers, *Tennessee Rag*; Fiddlin' John Carson, *Ain't No Bugs on Me*.

Vol. 12 (LBC-12). *SONGS OF LOCAL HISTORY & EVENTS*. Lone Star Cowboys, *Deep Elm Blues*; The Carter Family, *It'll Aggravate Your Soul*; Gail Gardner, *The Syerry Petes*; Papa Charlie Jackson, *Lexington Kentucky Blues*; Lonnie Johnson, *Got the Blues for Murder Only*; Trio Melodias Mexicanas, *Una Vuelta a Texas*; Jimmie Davis, *In Arkansas*; Uncle Dave Macon, *Uncle Dave's Travels, Part 3 (In and Around Nashville)*; The Johnson Family Singers, *The Death of Ellenton*; John Byrd, *Old Timbrook Blues*; Amade Ardoin, *La Valse ah Abe*; Red Brush Rowdies, *Hatfield-McCoy Feud*; Leola Manning, *The Arcade Building Moan*; Pete Steele, *The Boston Burglar*; Blue Sky Boys, *The Trail to Mexico*; Timoteo Cantu and Jesus Maya, *Gregorio Cortez*.

Vol. 13 (LBC-13). *SONGS OF CHILDHOOD*. (Rick Ulman is co-editor with Spottswood on this volume.) Homer Brierhopper, *I Am Just What I Am*; George and Ethel McCoy, *Jimmy Jenkins*; Rocky Bye Baby, *The Coon and the Bear*; Arthur Tanner & His Corn Shuckers, *Dr. Ginger Blue*; Carolina Tar Heels, *The Old Grey Goose*; Jennie Johnson and Group, *Sardines, Pork and Beans*; Gid Tanner and His Skillet Lickers, *Tra-le-la-la*; Edius Nacquin, *Papier d'Épingles*; Speckled Red, *The Dirty Dozen*; Mustard and Gravy, *Circus Parade*; Curtis Harton and Group, *Don't the Moon Look Pretty*; Unknown singers, *Les Haricots Sont Pas Sales*; Byrd Moore and His Hot Shots, *Three Men Went A-Hunting*; Juanita Xavier, *Two Papago Songs*; Uncle Bud Landress, *Rip Van Winkle Blues*; Bela Lam and His Greene County Singers, *Poor Little Bennie*; Molly O'Day and the Cumberland Mountain Folks, *At the First Fall of Snow*; Ernest Stoneman and the Blue Ridge Corn Shuckers, *The Two Little Orphans*; Frank Hovington, *Old Blue*.

Vol. 14 (LBC-14). *SOLO & DISPLAY MUSIC*. Weaver and Beasley, *Soft Steel Piston*; Sam Bowles, *St. Louis Blues*; Lonnie Johnson, *6/88 Glide*; *Woke Up With the Blues In My Fingers*; Uncle Dave Macon, *The Fox Chase*; Joe Davidenko, *Polka Ciaccia Lala*; Buzz Busby, *Mandolin Twist*; Sylvester Weaver, *Six-String Banjo Piece*; Vess L. Ossman, *Ragtime Medley*; Reuben Sarkisian, *Hallay*; Tommy Jarrell, *Drunken Hiccoughs*; Harmonica Duet, *Medley*; Amade Ardoin, *Two Step de Eunice*; James P. Johnson, *Pork and Beans*; Montana Taylor, *Piano Solo*; J.E. Mainer, *Mainer's Jew's Harp*; Big Boy Cleveland, *Quill Blues*.

Vol. 15 (LBC-15). *RELIGIOUS MUSIC: SOLO & PERFORMANCE*. Luther Magby, *Blessed Are the Poor In Spirit*; Artistic Village Troup, *Pisn o HoriHolbofey*; Elder Charlie Beck, *Drinking Shine*; Blind Mamie Forehand, *Honey in the Rock*; Jimmy Murphy, *Electricity*; Brother Dutch Coleman, *John the Baptist*; Pasquale Feis, *Pastorale di Natale*; Leroy Selam, *Death Chant*; Elder R. Wilson and Family, *Better Get Ready*; Unknown singers, *There's a Man Going Around Taking Names*; Golden Gate Jubilee Quartet, *What Are They Doing In Heaven Today?*; Bunk Johnson, *Lord, You're Good To Me*; Giddens Sisters, *There Is a Fountain Filled with Blood*; Fiddlin' John Carson, *At the Cross*; Anglin Brothers, *Where the Soul of Man Never Dies*; Kitty Wells and the Tennessee Mountain Boys, *Don't Wait the Last Minute To Pray*; Noel Josephs, *Snake Dance Song*.

Most readers aware of recorded American folk music during the past decade or so will have come into contact with the works of Richard K. Spottswood. His pioneering and thought-provoking anthologies, *Ragtime, A Recorded Documentary* (Piedmont PLP 13158), *Kings of the Twelve String* (Piedmont PLP 13159), *The Party Blues* (Melodeon MLP 7324) and a number of individual artist albums have all made their mark--not to mention his more recent contributions to some Herwin jazz releases and Rounder's *Early Days of Bluegrass* series. Spottswood's appointment in 1974 as Project Coordinator for a fifteen-album Library of Congress *Folk Music in America* series--the contribution to the 1976 U.S. Bicentennial celebrations by the Archive of Folk Song--was therefore exceptionally welcome news, and the results of his editorial deliberations were eagerly awaited. After unexpected lengthy delays in the release of certain of the albums, all fifteen are now available and very definitely live up to expectations.

Each anthology in the series represents a different subject, two of which are accorded more than one album (*Religious Music* and *Dance Music*). In total, there are twelve subjects, all of which are cleverly illustrated on the album sleeves. The illustration for all of the albums are in black and white, with a colored overlay which highlights the pertinent illustration for each album. The overlay conforms to an identifying album color.

There are 252 recording bands representing 269 separate melodies; 184 of the bands are commercial recordings, the remaining 68 are field recordings, made by folk-song researchers. It should be noted that in the total of commercial recordings I have included a film soundtrack and a field recording taken from a commercial release; and included in the total of field recordings are one private recording and several radio transcriptions, originally not intended for phonograph record release. The principal recording organizations represented are Victor (RCA)--57 items, inclusive of affiliates; and Columbia (CBS)--67 items, inclusive of affiliates; and the folk-song collector, John A. Lomax--21 items. Virtually all the field recordings are from the Archive of Folk Song's own collection. Nineteen of the commercial recordings (dating from between 1927 and 1945) are previously unissued; this total includes one unissued alternate take. These are identified as unissued recordings in my album descriptions.

There are 209 sung performances (205 recordings) and 60 instrumentals (47 recordings)--my definition of instrumental is, generally, that speech is not an integral part of the performance. Of all the tunes, 205 can be said to be English-language items (168 vocals and 37 instrumentals), the remaining 64 (41 vocals and 23 instrumentals) represent other language traditions.

The material in the albums spans the years 1890 to 1976, both the earliest and latest items being field recordings. The primary decade represented is 1921-30, when 87 of the tunes were recorded; a further 79 tunes were made during 1931-40--thus the bulk of the performances were recorded between World Wars I and II; 29 more between 1941-50; and 22 (14 of these especially for the albums) between 1971-76; the balance date unevenly from intervening decades.

These statistics given an impressive idea of the scope of Spottswood's work and the broad approach he has adopted as to what represents American folk music traditions. In this respect, his albums admirably complement the only similar survey of American folk music, Harry Smith's six-L.P. compilation for Folkways (FA 2951-3), and there is virtually no duplication between either series. Certain performers are represented in both, and one or two variants of the songs are repeated, but the closest to duplication is Spottswood's use of an unissued alternate take of Reverend McGee's superlative "Fifty Miles of Elbow Room," which is reason enough for its selection. Spottswood has drawn from a greater number of differing folk communities than did Smith; thus the variety of styles represented in the Library of Congress albums is greater, but the selections and themes are no less daring than Smith's were when he issued his influential anthology in 1952.

Volume I, the first religious album, for instance, contains examples of black, caucasian, American-Indian, and Jewish-American music in ten differing styles: an Amish song, a Jewish chant, three revival spirituals, a lining-out hymn, two sermons-in-song, a Yaqui Indian ritual dance, a ring shout, two shape note performances (one Sacred Harp), and five gospel songs (two in the black sanctified tradition). Of special merit are Lenville Ball's intense sermon-in-song "The Lord Will Provide," the previously unissued take of Rev. F. W. McGee and his Congregation's storming "Fifty Miles of Elbow Room," the moving chant of Cantor Isaiah Meisels's "Birchas Kohanim," plus Arizona Dranes and her Choir's stomping "God's Got a Crown" featuring her declamatory singing and piano playing. "Antioch" by Allison's Sacred Harp Singers is also a fine rendering and brings to mind the equally good performance Alan Lomax recorded in 1959 (issued in Atlantic's *Southern Folk Heritage* series, SD 1349).

Aspects of love, courtship, and marriage are covered by the seventeen selections (eighteen tunes) in Volume 2. Six are by blacks (including a New York recorded West Indian calypso), nine are by caucasians (one in cajun French), one is Norteño (from the Texas-Mexican border) sung in Spanish, and there are two examples of Menominee Indian courting music played on the flute. Memorable performances include Lonnie Johnson's previously unissued "Love Is a Song," with his always expressive guitar playing; Jimmie Strothers's "Going to Richmond," which has fine guitar playing; Lydia Mendoza's Norteño "Maria, Maria," accompanied by her family; Wade Mainer and the Mountaineers "Three Nights In a Bar Room" (a version of "Our Goodman," Child 274); and the superlative "Come Back To Me In My Dreams" by Bill Monroe & His Bluegrass Boys (all the more remarkable for being a previously unissued 1945 recording). Four songs are identified by Laws as native or imported ballads: the Carter Family's "If One Won't Another One Will" (Laws H 12); J.C. White's "Joe Bowers" (Laws B 14); Uncle Alec Dunford's "Lily Monroe" (Laws N 7); and the Blue Sky Boys' "Midnight on the Stormy Deep" (Laws M 1). One complaint, "That's All Right" by Mose Platt sounds as if it is running fast.

The first dance album (Volume 3), devoted to breakdowns and waltzes, has twelve caucasian performances (seven old-time, two cajun, two Swedish, and one Bohemian-Czech), plus five by blacks, and one by the Papago Indians. The two breakdowns, "Alabama Blues" and "Boot That Thing," by Booker T. Sapps and his companions, uniquely capture the sound of a small black jook band; "Old Joe" by the Nashville Washboard Band is a sprightly performance; and Little Buddy Doyle's previously unissued "She's Got Good Dry Goods"—his only known uptempo recording—is another agreeable selection (with harmonica and guitar accompaniment); the most exciting black performance, however, is "Warm Wipe Stomp" by Macon Ed and Tampa Joe, a rousing fiddle and two guitar piece. Excellent uptempo old-time performances are "Kenesaw Mountain Rag" by Seven Foot Dilly and his Dill Pickles, "Far in the Mountain" by the Red Headed Fiddlers, and "The Rabbit in the Pea Patch" by Uncle Dave Macon and the Fruit Jar Drinkers; while the most delightful waltz is "Aldeline Waltz" by the East Texas Serenaders. There are two interesting Louisiana recordings, the vocal-harmonica "Belle of Point Clare" by Artelus Mistic and the intriguing Evangeline Band (a brass band recorded by John A. Lomax at St. Martinville) who perform "Acadian Air (Waltz)."

In Volume 4 there are sixteen selections (twenty-one tunes) in this second dance album, *Reels, Polkas, & More*; eighteen by caucasians (three Polish-Ukrainian, one Podhale (from the Polish-Czech border), one Moravian-Czech, two cajun, and eleven Irish old-time), two Norteño, and another Papago Indian performance. The most arresting recordings are Pawlo Humeniuk's "Polka Wieszniaczka," which features his very exciting fiddle playing, and the spirited cajun Courville-McGee-Savoy group's "J'tais au Bal Hier au Soir" (two fiddles and accordion). There are two fine Norteño performances, "La Polvadera" by El Ciego Melquiades (the blind fiddler), and "Flora Perdida" by Conjunto de Maxie Granados (a string-accordion band). The Evangeline Band's other "Acadian Air (Polka)" is as intriguing as their first; and several of the Irish-American pieces are impressive, including the Flanagan Brothers' "Around the Old Turf Fire" (harmonica and jews harp) and Packie Dolan and his Melody Boys' "The Cavan Lassie" (fiddle, flute and bones). Gid Tanner & his Skillet Lickers' old-time version of the Irish "Miss McLeod's Reel" is up to the usual high standard of this group.

The third dance album, Volume 5, *Ragtime, Jazz & More*, has ten caucasian selections (three Ukrainian, one Italian, two Swedish, and four old-time), five black and two Hawaiian. This album, as its title implies, is the most entertaining album; indeed, it is difficult to highlight particular selections. Worthy of mention, however, are "Dowbush Kozak" by Ukrainska Selska Orchestra (fiddle, cymbaly, and tambourine), "Tanec Pid Werbamy" by the outstanding Pawlo Humeniuk, "Pidkamecka Kolomyjka" by Josef Pizio—all three feature fine fiddle playing—and the suave "Minnehaha" by Andy Iona and his Islanders (a Hawaiian guitar piece with band accompaniment). There are also prime selections by the East Texas Serenaders (old-time), Clifford Hayes's Louisville Stompers (jazz-jug band), Bob Wills & his Texas Playboys (western swing) and the fascinating, previously unissued "Rolling Mill Stomp" by the State Street Stompers (a hybrid jazz-blues group). Ragtime is represented principally by Charlie Turner's "Kansas City Dog Walk," a medley of rag themes expertly played on the twelve-string guitar with recitation by black Kansas City jazz promoter, Winston Holmes; jazz and, coincidentally, New Orleans, by Genevieve Davis's "Haven't Got a Dollar to Pay Your House Rent Man," with excellent accompaniment by Louis Dumaine's Jazzola Eight; and the black

jazz dance tradition by Sammy Lewis's "Arkansas Shout." "Tarantella" by Michiele Lentine-Antonio Papariello is a performance on the zampogna (a special two-drone bagpipe) and a ciamarella (a double-reed pipe) which dates from 1917 and was sold commercially in the U.S. for a ten year period.

Songs of Migration & Immigration (Volume 6) comprises sixteen recordings: eleven caucasian (two Polish (one Podhale), one Swedish, one Armenian, one Greek, one Ukrainian, four old-time, and one Mormon song) and five by blacks (one is a calypso by New York based Trinidadian, Wilmoth Houdini). Eight songs deal with internal migration and the other eight with immigrants' attitudes toward the United States. Of the migration songs the most musically arresting are Roy Acuff and his Crazy Tennesseans' "Steamboat Whistle" (vocal by Dynamite Hatcher); Frank Hovington's very fine vocal/guitar rendition of "Railroad Bill" (Laws I 13); Andrew and Jim Baxter's *tour de force* "The Moore Girl," which is about a train on the small North Carolina, Moore Central Railroad); and Doye O'Dell's "Dear Okie", about the dust bowl migration. Lyrically, all the songs are of interest, especially Rose Thompson's "Marching to Utah," about a bloodless confrontation between the Mormons and the U.S. army in the 1850s. Lyrics to the immigrant songs are of similar impact, with nostalgic and sad tales of homelands, a calypso song about a Trinidadian's plea for work, and songs of both humor and bitter envy at social norms imposed by New World success. Standouts, lyrically and musically, are "Barney McCoy" (of Irish origin) by Uncle Alec Dunford and Fields Ward; Wilmoth Houdini's quick-witted and rhythmic "Poor But Ambitious;" D. Perdiscopolous's distressing "O Gero Amerikanos;" and the Artistic Village Troup's magnificent Polish Old World tale--sung in Ukrainian--"Pesni o Duvbusche."

Themes of complaint and protest are presented in Volume 7 by seven performances by caucasians (six old-time, one Ukrainian) and nine by blacks (including two by West Indians). The lyrics and musical accompaniment to items in this album are of a very high standard, making it especially difficult to single out specific performances. A summary of some of the song topics will, perhaps, suffice. Mattie, Marthie and Minnie's "You Can't Live With 'Em (And You Can't Live Without 'Em) deals with women's views of married life; Wilmoth Houdini's "Don't Do that To Me" humorously with a wife attempting to influence her man by black magic; hard luck is the theme of both Bumble Bee Slim's "Hard Rocks In My Bed" and Ernest V. Stoneman's "All I've Got is Gone;" a jaundiced view of politics and politicians is expressed in "Wujko Politykan" sung in Ukrainian by Ewgen Zukowsky; and there are comments on work and working conditions in David McCarn's "Poor Man, Rich Man" and Gabriel Brown's "I'm Gonna Take it Easy." Racial prejudice is the subject of Butch Cage and Willie Thomas's "Kill that Nigger Dead," and J.B. Lenoir's "Mississippi Road." "Over the Hill to the Poorhouse," by Lester Flatt and Earl Scruggs, is a bluegrass adaptation of a melodramatic Victorian song about an old father driven from his home by his children; and The Tiger's "Worker's Appeal" is an embittered invocation for employment (it is also the possible precursor of Wilmoth Houdini's "Poor But Ambitious").

There are nineteen selections (eighteen record bands) devoted to songs of labor and livelihood (Volume 8), eleven caucasian (nine old-time, one Polish, one Ukrainian, one Norteno, and seven by blacks. A refreshingly broad view as to what constitutes *occupation* and *work song* is taken by editor Richard Reuss. In addition to more obvious songs about aspects of manual labour (including a number of protestations and tragedies and a eulogy to a dead trade union leader) there are street cries, songs about begging, gambling, the harrowing death of a destitute paper boy, the plight of older workers, and a *corrido* about the work of a Chicano bus driver.

As with the previous volume, the lyrical and musical contents of this album are of a very high standard and, once more, it is difficult to highlight specific performances. Worthy of special mention, however, are the sprightly "Farmerska Kolomyjka" by Ukrainska Orchestra Pawla Humeniuka, featuring Humeniuk's brilliant fiddle playing; black convict Jimmy Strothers's vocal/banjo version of "This Ol' Hammer" (a black gang-work song which has also entered white tradition); Joseph Walsh's moving song about the illness and death of "The Teamster On Jack McDonald's Crew;" Fisher Hendley's excellent rendition of the Dixon Brothers' remonstrating old-time "Weave Room Blues;" Big Chief Ellis's barrelhouse-piano-accompanied song about cheating and winning at cards, "The Gambler;" and the CIO Singers' superlative black a *cappella* tribute to "The Spirit of Phil Murray." Roosevelt Sykes's protesting "Cotton Seed Blues," sung to his fine barrelhouse-piano accompaniment is, in part, an adaptation of the "Boll Weevil" ballad (Laws I 17), although this is not noted.

Volume 9, *Songs of Death & Tragedy*, comprises sixteen performances, twelve by caucasians (ten old-time, one Polish, and one Mormon song), one Norteno, and three by blacks. Death and tragedy are often the subjects of ballads and the selections in this album prove no exception, with the inclusion of several pieces in the process of attaining scholarly recognition, as well as four ballads identified by Laws as being native American, and one from the Child collection of English and Scottish popular ballads. The musical and lyrical standards of the previous albums are maintained.

Amongst those which impress are Ernest Tubb's "The TB Is Whipping Me," a sequel to blue yodeler Jimmy Rodgers's "TB Blues," flatteringly performed in Rodgers's vocal/guitar style; Ethel McCoy's "Meningitis Blues," a version of a 1930 Memphis Minnie composition, similarly performed in the

vocal/guitar style of its composer; Fields Ward's "The Lexington Murder" (Laws P 35) is a splendid version of one of several widely known North American variants of an eighteenth-century British broadside ballad "The Berkshire Tragedy;" but the prime ballad of British origin included here, as well as one of the finest performances in the album, is Grandpa Jones's vocal/banjo rendering of "The Brown Girl and Fair Eleanor" (Child 73). The most arresting performance, however, is Pewee Maddux's "Lover's Crime," a song which (as album editor Mack McCormick implies in his notes) despite not having become a traditional tragic ballad, is the stuff of which they are made. "Bad Lee Brown" (Laws I 8), a previously unissued 1929 recording by unknown performers, is an admirable version of this interesting but underdocumented piece; and John Cephas's "John Henry" (Laws I 1) an excellent vocal/guitar rendering of what is, probably, the best known and best documented North American ballad. Ernest V. Stoneman's "The Wreck of the Old 97," also previously unissued, is a fine non-standard 1927 variant of this important railroad song. The subject of "Mountain Meadows Massacre" (Laws B 19) by George Harter is the premeditated brutal annihilation in the 1850s of a wagon train of non-Mormons during the confrontation between Mormons and the U.S. authorities.

Volume 10 deals with *Songs of War and History*. There are seventeen selections, nine by caucasians (six old-time, one Polish, two Finnish) and eight by blacks (two of which are by West Indians). With one exception, "Great Grand Dad," the historical period covered is between the First World War and the Cold War. "Great Grand Dad," incidentally, is a homespun song about pioneering days, here engagingly performed by the Blue Sky Boys. The high standard of lyrics and musical accompaniments is sustained throughout the album, once more making it difficult to pinpoint highlights.

Seven of the songs deal with war themes, including one about the Cold War, and six of these are performed by blacks. The lyrics to John Bray's "Trench Blues" are especially interesting and deal with a black American soldier's experiences of Europe during World War I. The First World War is also the subject of William and Versey Smith's superb "Everybody Help the Boys Come Home," sung in declamatory gospel style with guitar and tambourine accompaniment. Participation by blacks in World War II is the subject of both David (Honeyboy) Edward's "Army Blues," expertly self-accompanied on both guitar and harmonica; and Willie (61) Blackwell's patriotic and lyrically extraordinary "Junior, A Jap Girl's Christmas For Her Santa Claus." "Convoy," a calypso by Duke of Iron, also has the Second World War as its theme but in this instance his verses are delightfully humorous, clever, and double entendre. A traditional view of self-sacrifice in war is reflected in the words to "The Battle in Korea," the one war song here by whites, sung to fine bluegrass style accompaniment by L.W. and Harold and the Carolina Neighbors.

The variety of historical topics is exemplified by such recordings as Wilmoth Houdini's calypso "African Love Call," about Jamaican black nationalist Marcus Garvey and his New York based black-separatist cause of the 1920s, for which Houdini sings support in his usual high class manner; Oscar Ford's 1930 descriptive song about a "Race Between a Ford and a Chevrolet," with fiddle and guitar accompaniment; Hiski Salomaa's "Verses from Here and There," sung in Finnish, with incisive commentary on the depressed state of the world in 1931 (this song might never have been released had recording executives known the critical content of its lyrics); Springback James's excellent piano and guitar accompanied "New Red Cross Blues," which is critical of the Red Cross relief received by blacks during the Depression; and Lulu Belle and Scotty's string-band accompanied "I'm No Communist," which deals with the anti-communist fervor of the McCarthy era.

A welcome change of mood is expressed in Volume 11, *Songs of Humor & Hilarity*. This contains eighteen recordings--eleven by Caucasians (six old-time, one British, one Swedish, one Polish, one Cretan-Greek, one Lithuanian) and seven by blacks (including one by West Indians). Richard Spottswood rightly observes in his notes that humor can be and is used as a social safety-valve, encompassing all sorts of topics from protestations to otherwise sexual taboos. A range of such subjects is reflected in the album and exemplified by a random selection.

Hilarity is certainly the appropriate word to describe the mood of the Maddox Brothers & Rose in their performance of "I'll Make Sweet Love to You," which is full of the effervescent enjoyment associated with this group. "The Arkansas Hotel," a previously unissued 1932 recording by the Ozarkers string band, has as its principal subject a catalog of boarding house misfortunes humorously strung together, to excellent accompaniment. Sylvester Weaver's 1927 "Me and My Tapeworm," also previously unissued, has splendid lyrics giving an exaggerated description of the dietary effects of suffering from a tapeworm. Atila the Hun and the Roaring Lion have a scintillating verbal battle with each other in "Mamaguille;" the Lion having stolen Atila's wife. "I Surely Am Living a Ragtime Life," by W.A. Lindsey and Alvin Conder, is a previously unissued performance--recorded in 1928 it was then somewhat removed from the ragtime era whose effects it describes. "Beans," by Beans Hambone and El Morrow, is an extraordinary item, the lyrics (describing a staple diet of beans) are sung to twin-guitar accompaniment played in a style somewhat reminiscent of black Bahamian Joseph Spence. An old English folksong, "The Derby Ram," is the basis for the bawdy "Derbytown," sung here by slick black rhythm 'n blues vocal group the Clovers--their version is taken from a concert performance. England also provides the curious origin for the New Arkansas Travellers' vocalist and his song "Handy Man," a rendering of an 1896 British music hall composition "The Amateur Whitewasher"

sung in cockney dialect. The delightful "To Sapounakj" sung in Greek by Harilaos to his fine Cretan lyra accompaniment, wishfully personifies him as a bar of soap in his girl's bath.

In Volume 12, *Songs of Local History & Events*, there are sixteen performances: nine by caucasians (all old-time), two Norteño, and five by blacks (including one in cajun-French). This album maintains the high lyrical and musical standards of the series and includes a number of exceptional recordings. Especially meritorious are: "The Syerry Petes" (1975), a narrative in which a group of drunken cowboys get the better of the devil, composed and sung by Gail Gardner--his song became traditional and was recorded for Victor in 1930 by Powder River Jack Lee; Uncle Dave Macon's sprightly vocal/banjo performance "Uncle Dave's Travels, Part 3," in which he parodies the attributes of Nashville; the Johnson Family Singers' moving piece, "The Death of Ellenton," which describes the 1950 destruction of this township in order to build an atomic energy plant; the song about the 1878 Kentucky Derby horse race "Old Timbrook Blues" (Laws H 27) by John Byrd, with fluid twelve-string guitar accompaniment; Leola Manning's superb song, "The Arcade Building Moan," in which she accurately describes a tragic fire in Knoxville, Tennessee--recorded two weeks after the event; and Pete Steele's outstanding vocal/banjo version of "The Boston Burglar" (Laws L 16A & B).

Also worthy of mention are the Carter Family's "It'll Aggravate Your Soul," with rare solo vocal by A.P. Carter; the comparative hostile view of residents either side of the Texas-Mexican border reflected in Lonnie Johnson's "Got the Blues for Murder Only" and Trio Melodias Mexicanas' "Una Vuelta a Texas"--both fine performances; the Blue Sky Boys' "Trail to Mexico" (Laws B 13); and the important Norteño *corrido* "Gregorio Cortez," here performed by Timoteo Cantu and Jesus Maya.

There are twenty-one songs (eighteen record bands) in the album devoted to *Songs of Childhood* (Volume 13); of these eleven are by caucasians (ten old-time, one in cajun-French), two are by a young Papago Indian girl, and eight are by blacks (including one in cajun-French). Three of the songs are by children and reflect their own environments (one of these, Jennie Johnson and Group's "Sardines, Pork and Beans," might also serve as a play-party song on occasion, though it is not identified as such); two more are, probably, by teenagers, performed for their own entertainment, "Don't the Moon Look Pretty" and "Les haricots sont pas sales" (the latter is, almost certainly, play-party); the rest are adult compositions--ten designed to entertain children, three to reflect their childhood experiences (imagined or real), and three about childhood deaths, in the moralistic and sometimes maudlin Victorian tradition.

In the main, the highlights are the delightful songs used to entertain children such as Arthur Tanner and his Corn Shuckers' lively "Dr. Ginger Blue" (which dates back to an 1841 blackface minstrel composition); the Carolina Tar Heels' "The Old Grey Goose;" Gid Tanner and his Skillet Lickers' catchy "Tra-Le-La-La;" Mustard and Gravy's nonpareil imitation of a "Circus Parade;" Byrd Moore and his Hot Shots' "Three Men Went A-Hunting" (a song which can be documented in Britain back to 1668); and Uncle Bud Landress's musical retelling of a childrens' story in song, "Rip Van Winkle Blues."

Other important recordings are: Speckled Red's famous sung adaptation of the bawdy black childrens' verbal insult game "The Dirty Dozens," to his fine barrelhouse-piano accompaniment; the Unknown Singers' unique version of the influential Afro-American-French "Les haricots sont pas sales," which might well have been performed as a ring-shout, although Rick Ulman does not point this out in his notes; Molly O'Day and the Cumberland Mountain Folks' poignant "At the First Fall of Snow" and Frank Hovington's tuneful vocal/guitar rendering of "Old Blue," about the death of a much-loved dog.

As a collection of entertaining performances, Volume 14, *Solo & Display Music*, rivals the dance music in Volume 5, *Ragtime, Jazz & More*. This, in no small measure, is due to Richard Spottswood's refined musical taste. His selections comprise twenty-one tunes (seventeen record bands) most of which are instrumentals and all of which are prime examples of their genres. Twelve are by caucasians (ten old-time, one Ukrainian and one Armenian) and nine are by blacks (including one in Cajun-French). The album is divided into two groups: Side One featuring examples of plucked string instruments--guitar, banjo, and mandolin; Side Two to a miscellany of instruments--fiddle, harmonica, accordian, piano, Jew's harp, and quill. The high standard of performances makes it, again, difficult to single out individual contributions.

There are several previously unissued recordings: Sylvester Weaver and Walter Beasley's fine slide guitar duet "Soft Steel Piston;" Lonnie Johnson's two performances, "6/88 Glide" and "Woke Up With the Blues in My Fingers," both of which display his mastery of the guitar fingerboard (the former to piano accompaniment, hence the title); Sylvester Weaver's fluent "Six-String Banjo Piece;" and the "Medley" by two harmonica players (Harmonica Duet), combining "Chicken Reel" with a train imitation and a blues.

There are two excellent, but stylistically different, mandolin pieces, Joe Davidenko's Ukrainian "Polka Ciacia Lala" and Buzz Busby and the Bayou Boys' dazzling bluegrass style "Mandolin Twist." Likewise, the two fiddle pieces differ, the rhythmic "Hallay" by Ruben Sarskisian and his Orchestra is oriental in concept, whilst Tommy Jarrell's brilliant "Drunken Hiccoughs," complete with *pizzicato*

is firmly in the British-American tradition. James P. Johnson's version of the stride piano piece "Pork and Beans" exemplifies the deftness of his sophisticated finger work, and Montana Taylor's rolling "Piano Solo," the more down-to-earth tradition of barrelhouse pianists.

Vess L. Ossman's "Ragtime Medley" is superbly played by this justly famous banjoist; it features three popular cakewalks of the 1890s, "Mister Johnson Turn Me Loose," "All Coons Look Alike to Me," and "Hot Time in the Old Town." This is an historic performance; taken from a ca. 1896 cylinder, its title is probably the first use of the word ragtime in a recording description. It is the earliest commercial recording in the series.

The second religious album, and the final volume in the series (Volume 15) is devoted to *Solo & Performance* manifestations of faith. The musical selections comprise eight by caucasians (six old-time, one Ukrainian, one Italian), seven by blacks, a Yakima Indian dirge, and part of a Passamaquoddy Indian religious observance. Solo singing is concentrated on Side One, and more sophisticated arrangements on Side Two. Both original and traditional songs are featured, and the high standard of performance set by the series is maintained.

The black religious items represent a variety of styles. There are three individual vocalists with differing accompaniments on Side One--Luther Magby's lively "Blessed are the Poor in Spirit" (with organ and tambourine), Elder Charlie Beck's sermonizing "Drinking Shine" (with piano), and Blind Mamie Forehand's moving "Honey in the Rock" (with bell and guitar). Side Two contains Elder R. Wilson and Family's unique version of "Better Get Ready" (with the family playing four harmonicas in accompaniment); an exceptional previously-unissued recording of "There's a Man Going Around Taking Names" (sung by one male and two female singers, to slide guitar accompaniment); the Golden Gate Jubilee Quartet's polished vocal-harmony version of "What are They Doing in Heaven Today?"; and Bunk Johnson's fine New Orleans jazz band instrumental, "Lord You're Good to Me."

The two old-time recordings on Side One are both excellent: the title of Jimmy Murphy's "Electricity" being, also, an apt description of his lively guitar-accompanied song, while Brother Dutch Coleman's "John the Baptist" is a more restrained performance. There are two previously unissued old-time titles on Side Two: "There is a Fountain Filled With Blood" by the Giddens Sisters, and "At the Cross" by Fiddlin' John Carson and his Virginia Reelers. The old-time (or, more accurately, country music) standout, however, is Kitty Wells's strongly-sung warning "Don't Wait the Last Minute to Pray." The Artistic Village Troup's Ukrainian "Pisn o Hori Holhofey" (Song of Calvary) is another excellent performance by this interesting group, the accompaniment is by lyra and bells; "Pastorale di Natale" by Pasquale Feis was written by Pope Pius IX and is sung in Italian, the accompaniment is by zampogna and ciaramella. The two American Indian performances are very different in character: Leroy Selam's "Death Chant" (honor Song) is an individualistic dirge-like commemoration; Noel Joseph's "Snake Dance Song," part of a Passamaquoddy ritual, is a less intense performance, sung in a now almost extinct language. This latter recording (taken from a cylinder) has the distinction of being the earliest in the series; it was made in 1890.

Each album has an accompanying booklet which have the album title and thematic illustration on the front cover. There are general introductory paragraphs and discussions of the songs with discographical and biographical notes, including some references. The words to each song are printed (for foreign-language performances there are also English translations) and, where appropriate, rare photographs of performers, diagrams, cuttings from record catalogs, and pictures of musical instruments are reproduced.

At this point it is useful to return to the comparison with Harry Smith's *Folkways American Folk Music* anthology. Smith's eighty-four selections were commercially recorded between 1927 and 1932, a time-span during which he believed local song types were less influenced by "the phonograph, radio and talking pictures" than in later years. In the main, he restricted his choice to the eastern and southeastern United States, only old-time, cajun and black musicians being featured. His material was divided into three, two-album topical volumes--Ballads (Volume 1), Social Music-Dance and Religious (Volume 2), and Songs (Volume 3).

Smith's albums represent an individualistic, sometimes idiosyncratic, but always stimulating approach, as exemplified by his superb booklet (which accompanies each volume) and, in particular, a December 1968 interview published in *Sing Out!* (April-May, July-August 1969) in which he gives an extraordinary account of the background to compiling his anthology. (See also, Moses Asch's summary in: Josh Dunson and Ethel Raim, *Anthology of American Folk Music*, New York, Oak, 1973, pp. 18-19).

On this plane, Spottswood's albums are the product of a more collective procedure and broader remit. Under the general editorship of Joseph C. Hickerson, Head of the Library of Congress's Archive of Folk Song and with a supporting grant from the National Endowment for the Arts, they were, from their inception, compiled to include "examples of all major streams of American folk music" and to "be concerned with various areas of American experience as they have found their way into music," with the help of "scholars outside the Library as special editors and advisors" (Library of Congress press notice, 10 September 1974).

This different approach notwithstanding, Spottswood's selections certainly reach the same high standard as Smith's (they also contain a number of curios outside the scope of the latter's work) with the highest proportion taken from the same period that Smith chose as being of particular interest (1927-32). If, however, one measures the standard of Spottswood's booklets against Smith's the former's do not have the cohesion of the latter's. With all the resources of the Archive of Folk Song behind him, some of Spottswood's entries can be described as unnecessarily patchy, and neither does his collection have the most useful attributes of a collective index of performers and song tune titles, nor a full bibliography. Limited as it is to the state of discographical and printed knowledge of the early 1950s, Smith's booklet has these aids and is, therefore, readily more useful. These omissions, without doubt, are due to the pioneering nature of Spottswood's work, for, in order to attain his diverse objectives, he undertook a great deal of time-consuming original research, especially into foreign-language recordings. The time available to compile comprehensive citations and other aids was, therefore, limited.

No booklet gives the source of its very appropriate cover illustration, neither are the languages of printed translations identified for the non-linguist. For no apparent reason, there are no examples of the music of Chinese and Japanese immigrants to the United States. There are also other occasional blemishes, such as the one in the notes to LBC 12 (p. 11), where it states that Gregorio Cortez was fatally wounded during the 1916 Mexican revolution, yet Americo Paredes's book about Cortez, *With His Pistol in His Hand* (referred to in the notes), shows that his death was, almost certainly, from natural causes (Austin: University of Texas Press, 1958; 103-104). Nevertheless, as an introduction to American folk music, whether for scholarly purposes or solely for personal enjoyment, these relatively minor faults do not detract from the merits of the project or its end product.

The theme, then, of the series is of the diversity of musical folk cultures in the U.S.A., and one cannot fail to be impressed by the variety of material and delighted with the exceptional results.

--John Cowley
King's Langley, Hertfordshire, U.K.

BLUES FIELD RECORDINGS FROM THE LIBRARY OF CONGRESS

LIBRARY OF CONGRESS FIELD RECORDINGS FROM TEXAS: Pete Harris-1934; Smith Casey-1939 (Herwin 211). Twenty-four selections originally recorded by John A. Lomax and Alan Lomax in the field; previously issued in the United Kingdom by Flyright Records. Selections: Smith Casey, *Santa Fe Blues*, *Gray Horse Blues*, *I Wouldn't Mind Dying if Dying Was All*, *Shorty George*, *When I Git Home*, *West Texas Blues* (last two with Roger Gill), *Mournful Blues*, *Hesitating Blues*, *East Texas Rag*, *Jack O'Diamonds*, *Two White Horses Standin' in Line*; Pete Harris, *Jack O'Diamonds* (2 takes), *He Rambled*, *Alabama Bound*, *Buffalo Skinners*, *Thirty Days in Jail*, *Blind Lemon's Song*, *Jack and Betsy*, *Square Dance Calls*, *Red Cross Store*, *Is You Mad at Me?*, *Carrie*, *Standing on the Border*. Back jacket notes. Produced by B. Klatzko.

WALKING BLUES (Flyright LP 541). Fourteen selections originally recorded 1941-42 by Alan Lomax in Mississippi and Arkansas for the Library of Congress and Fisk University. Selections: Son House and Group, *Levee Camp Blues*, *Government Fleet Blues*; Fiddlin' Joe Martin and Group, *Fo' Clock Blues*, *Going to Fishing*; Willie Brown, *Make Me a Pallet on the Floor*; Son House, *Special Rider Blues*; Leroy Williams and Group, *Uncle Sam Done Called*; Willie Blackwell and Group, *Junior's a Jap Girl's Christmas for His Santa Claus*; David Edwards, *Spread My Raincoat Down*, *Water Coast Blues*, *Army Blues*, *Wind Howlin' Blues*, *Roamin' and Ramblin' Blues*. Four-page brochure notes by John Cowley.

JERRY'S SALOON BLUES (Flyright LP 260). Seventeen selections originally recorded in 1940 in Louisiana by John A. Lomax and Ruby T. Lomax for the Library of Congress. Selections: Oscar Woods, *Boll Weevil Blues*, *Sometimes I Get to Thinkin'* (2 takes), *Don't Sell It*, *Look Here Baby One Thing I Got to Say*; Kid West and Joe Harris, *Kid West Blues*, *Baton Rouge Rag*, *East Texas Blues*, *Nobody's Business*, *Bully of the Town*, *Old Hen Cackled and Rooster Laid an Egg*, *A-Natural Blues*; Noah Moore, *I Done Tole You*, *Lowdown Worry Blues*, *Settin' Here Thinkin'*, *Jerry's Saloon Blues*; Uncle Bob Ledbetter and Noah Moore, *Irene*. Six-page brochure notes by Paul Oliver.

AFRO-AMERICAN FOLK MUSIC FROM TATE AND PANOLA COUNTIES, MISSISSIPPI (Library of Congress AFS L67), recorded in 1942 by Alan Lomax and 1970-71 by David and Cheryl Evans. Edited, with 24-page brochure, by David Evans. Selections: Napoleon Strickland and Group, *Soft Black Jersey Cow*; Sid Hemphill's Band, *After the Ball Is Over*, *Devil's Dream*, *Carrier Line*; Compton Jones, *Old Dick Jones is Dead and Gone*, *Granny Will Your Dog Bite*, *Shake 'Em On Down*; Lucius Smith, *New Railroad*; Ranie Burnette, *Shake 'Em on Down*; Othar Turner, *Black Woman*; Ada Turner, *This Little Light of Mine*; Hunter Chapel Missionary Baptist Church Choir, *He's Calling Me*; Nettie Mae & Aleneda Turner, *Little Sally Walker*; Mary Mabeary, *Go to Sleepy Baby*.

Anyone with even a remote interest in blues music is aware of the vast amount of material recorded on commercial 78 rpm recordings from the 1920s on, substantial quantities of which have, in the past decade or two, been reissued on albums (mostly by small record companies on "unauthorized" releases). What may be less well known is that the Library of Congress' Folksong Archive holds an almost equally impressive quantity of blues and gospel music, most of it recorded between 1933 and 1941 by John Avery Lomax and his son Alan Lomax during the years that one of them was head of the Archive of American Folk Song. For many years, only three lp albums culled from this extensive archive have been available to the public (Library of Congress Albums L 3, L 4, and L 8). A fourth LC album was released in the 1960s (L 59); but, more importantly, several small independent record companies began to produce lps drawn from the LC's extensive archives. These included: *Leadbelly: The Library of Congress Recordings* (Elektra EKL 301/2); *Son House and J.D. Short* (Folkways FA 2467, FTS 31028, and Verve/Folkways FV 9035); *Blind Willie McTell: 1940* (Melodeon MLP 7323); *Muddy Waters: Down on Stovall's Plantation* (Testament T 2210); *Son House* (Roots RSE-1); and scattered items on other anthological releases. These albums varied considerably from the staid and uniform productions of the LC itself, some including excellent brochures; others, scarcely any documentation at all; but they did serve to make a wider audience aware of the extensive holdings in the Archive of (American) Folk Song.

In 1973, Flyright Records and Matchbox Records, both of England, jointly initiated a more ambitious program of LC field recording reissues, under the general editorship of blues scholar John Cowley. Eight volumes in this series were issued since 1973, thus practically doubling the quantity of material now available from LC's archives. *Jerry's Saloon Blues* is Volume 8 in this series. *Walking Blues* is produced by Flyright alone. The Herwin album is an American production culled from Volumes 5 and 6 of the Flyright-Matchbox Series. Although the early LC field recordings, as I've noted elsewhere, are technically inferior to contemporary commercial recordings, often with annoying hiss, clicks, and skips, and occasionally ending abruptly in the middle of a verse when the aluminum disc was used up, they are every bit as exciting musically, and as important folklorically.

The Herwin LP reissues all the recordings made of singer/guitarist Pete Harris, by John Lomax in Richmond, Texas, in 1934; and all but one of Smith Casey's 1939 recordings, made at Clemens State Farm, Brazoria, Texas. Both men were fine bluesmen, and it is regrettable that these represent their only recorded output. Different listeners will doubtless favor different selections, but I was particularly drawn by Casey's opening number, "Santa Fe Blues," a 4-minute and 21-second blues piece full of train-related lyrics. His "East Texas Rag" is a lively slide guitar instrumental. "Shorty George" is an oft-recorded convicts' work-song, and "I Wouldn't Mind Dying" and "When I Git Home" are well-known spirituals that were recorded several times commercially during the 1920s and 30s. Harris's repertoire is a little more varied, as the above titles suggest, but most are clearly older traditional pieces. "Jack and Betsy," as Klatzko observes in his notes, seems to be a fragment of an old British broadside ballad. "Buffalo Skinners," a 19th century western ballad, is much more prevalent in white tradition. "Square Dance Calls" is an interesting collection of lyrics and dance calls that must have been common at old country hoedowns.

Walking Blues includes artists somewhat better known--Son House and companions, Willie Brown, and David Edwards. Except for one number, all pieces were recorded in Mississippi. Cowley's notes discuss Lomax's field work in the area of black folk music, explaining how he was led to record Son House, one of the key figures in the development of the Mississippi blues style. Edwards, an excellent guitarist, was only twenty-seven years old when he was recorded by Lomax; he is still alive and in good musical form.

Jerry's Saloon Blues presents all of the field recordings of Oscar Woods (he had earlier recorded a few sides for Decca and ARC); and all but one title by the otherwise unrecorded Kid West and Joe Harris, two street musicians that John Lomax found in Shreveport. (The remaining title, "Railroad Rag," was issued on LC AFS L-61.) Their songs, to mandolin and guitar accompaniment, were drawn from coon, minstrel, and ragtime songs as well as blues. The other recordings are from the family of Huddie Ledbetter (Leadbelly): mostly Noah Moore, a cousin, with one vocal (on "Irene") by Bob Ledbetter, Huddie's uncle, from whom he had learned many songs. Noah's guitar style is reminiscent of Huddie's.

Afro-American Folk Music, David Evans's study of the folk music of two Mississippi counties, is the most extensively annotated of the albums reviewed here, and also includes the most diverse styles: fife and drum band, "bow diddley," quills, banjo, unaccompanied solo vocal, church choir, children's hand-clapping song. The brochure includes introductory notes on life in general in these north-western counties of Mississippi; and on the investigation of the area's folklore by earlier folklorists. Notes to the individual selections include background on the informants, text transcriptions, and pertinent remarks on the musical styles and their African antecedents. It is further graced with several excellent photos by Cheryl Evans.

LIBRARY OF CONGRESS REISSUES

Elsewhere in this issue of *JEMFQ* are reviews of some relatively recent Library of Congress folk music albums: the monumental fifteen-album bicentennial set drawn from commercial as well as field recordings spanning more than three quarters of a century; an album of field recordings of Mississippi bluesmen made in the 1940s and 1970s; three commercial releases on the Flyright and Herwin labels taken from older LC field recordings; and in the last issue of *JEMFQ* (No. 58) a commemorative album taken from cylinder recordings made by R. W. Gordon between the early 1920s and 1932. Here I wish to comment on another recording project that the LC has undertaken: the repackaging of its earliest folk music long play albums. The first four albums are at hand; the contents are listed below:

ANGLO-AMERICAN BALLADS (AFS L1). Mrs. Texas Gladden, *The House Carpenter, The Devil's Nine Questions, Old Kimball, One Morning in May*; Horton Barker, *The Farmer's Curs't Wife*; Woody Guthrie, *The Gypsy Davy*; Rebecca Tarwater, Barbara Allen; E. C. Ball, *Pretty Polly*; Mrs. Pearl Borusky, *The Rich Old Farmer*; Emery DeNoyer, *The Little Brown Bulls*; Alex Moore, *The Sioux Indians*; Basil May, *Lady of Carlisle*; Pete Steele, *Pretty Polly*; group of negro prisoners, *It Makes a Long Time Man Feel Bad*; Willie Williams, *O Lord Don't 'Low Me To Beat 'Em*.

ANGLO-AMERICAN SHANTIES, LYRIC SONGS, DANCE TUNES AND SPIRITUALS (AFS L2). J. M. (Sailor Dad) Hunt, *Sally Brown, Haul Away My Rosy*; Pete Steele, *Pay Day at Coal Creek*; Aunt Molly Jackson, *The Little Dove, Ten Thousand Miles*; Russ Pike, *Soldier, Won't You Marry Me?*; Mr. & Mrs. E. C. Ball, *Jennie Jenkins*; Henry King and family, *Fod*; Thadeus C. Willingham, *Roll on the Ground*; Luther Strong, *The Last of Callahan, The Ways of the World, Glory in the Meeting Hour*; W. E. Claunch, *Grub Springs, The Eighth of January, Texas Bell, Cindy*.

AFRO-AMERICAN SPIRITUALS, WORK SONGS, AND BALLADS (AFS L3). Dock and Henry Reed and Vera Hall, *Trouble So Hard, Choose Your Seat and Set Down, Handwriting on the Wall*; Willie Williams and group, *The New Buryin' Ground*; Wash Dennis and Charlie Sims, *Lead Me to the Rock*; Jimmie Strothers, *The Blood-Strained Banders*; Joe Washington Brown and Austin Coleman, *Run Old Jeremiah*; Ernest Williams and group, *Ain't No More Cane on This Brazos*; Clyde Hill and group, *Long Hot Summer Days*; Lightning and group, *Long John*; Kelly Pace and group, *Jumpin' Judy*; Jeff Webb and group, *Rosie*; Frank Jordan and group, *I'm Going to Leland*; Allen Prothero, *Jumpin' Judy*; group, *Look Down That Long Lonesome Road*; James (Iron Head) Baker and group, *The Grey Goose*; Arthur Bell, *John Henry*.

AFRO-AMERICAN BLUES AND GAME SONGS (AFS L4). Jim Henry, *I Don't Mind the Weather*; Charlie Butler, *Diamond Joe*; Irvin Lowry, *Joe the Grinder*; Vera Hall, *Another Man Done Gone, Boll Weevil Blues*; Smith Casey, *Two White Horses, Country Rag, Shorty George*; Little Brother, *Blues*; McKinley Morganfield (Muddy Waters), *Country Blues, I Be's Troubled*; Sanders (Sonny) Terry, *Lost John, Fox Chase*; Hettie Godfrey, *All Hid?*; Ora Dell Graham, *Little Girl, Little Girl, Pullin' the Skiff, Shortenin' Bread*; Katherine and Christine Shipp, *Old Uncle Rabbit, Sea Lion Woman*; group, *Ain't Gonna Ring No More*; Harriet McClintock, *Poor Little Johnny, Go to Sleep, Gon' Knock John Booker to the Low Ground*; Mr. and Mrs. Joe McDonald, *Rosie*; Moses (Clear Rock) Platt, *Run, Nigger, Run*.

These new editions mark the demise of the long-familiar austere institutional maroon-and-grey covers that were used on LC albums until about seven years ago; we now have individually designed covers with handsome documentary photographs--three from the immense collection of the Farm Security Administration; the fourth, a more recent one by Bruce Jackson (marred, unexplainably, by the words "Library of Congress / Washington" across the foreground).

A more important change is the enclosed booklet in each volume, all of which begin with the same Introduction by Wayne D. Shirley, Reference Librarian of the Music Division, outlining the history of the albums, their original purposes, and the criteria used in selection of material. As Shirley explains (though his account is badly garbled by a serious typo on p. 2 of the brochure), the recordings were first issued for sale to the public in 1942 as sets of 78 rpm discs--though preceded in 1941 by a trial issue under the auspices of the Friends of Music in the Library of Congress, of two ten-inch records with four selections (later incorporated into AFS L1). (This decision, intended to make Friends of Music records available on LP as well, led inevitably to two negro convict songs being placed on an album of Anglo-American ballads; shades of Ethiopians in the fuel supply?) The 78 rpm albums were transferred to 33 rpm lps in 1956. In 1964-66, the lps were remastered and re-issued. In the course of remastering, occasionally alternate takes were used, and sometimes more complete versions than had been used on the earlier releases were given. These new reissues utilize the 1964-66 remastered versions.

Shirley's explanation of the factors in the minds of those who conceived this project is enlightening. Principal among them were: (1) to make available field recordings of American folk music; (2) to stress "beauty of performance" rather than "use for folklore scholarship;" (3) not to compete with commercial companies; and (4) to preserve old songs and styles, rather than the new

styles and songs that were emerging at the time. The third factor was responsible for the exclusion of some of the LC's best known informants--Leadbelly and Jelly Roll Morton. On account of the first, recordings were selected from the Archive of Folk Song's collection of field recordings, rather than from commercial releases, as utilized by editor Richard K. Spottswood in the 1976 Bicentennial series.

The LC has not taken advantage of the opportunity to revise either the text transcriptions (with a very few exceptions) or the headnotes that accompany them. Shirley describes the former as "partly attributable to cowardice;" the latter with the observation that the original annotations "are still good reading; by now they are history as well." Since deference in the presence of authority is not one of my strongest virtues, I am less than satisfied with these explanations. This is not to suggest that either transcriptions or annotations are grossly flawed, but improvements could have been made. A lot of folksong scholarship has taken place in the past four decades; the educational value of these albums could have been enhanced considerably by adding to the notes without denegrating their distinguished authors.

The preparation of this brief review has provided me with an excuse to listen to the four albums for the first time in many years. When the lps were first issued in the 1950s they were indispensable to educators who did not have extensive private collections of demonstration material; there was little field recorded material available on commercial lps, and likewise very few selections re-issued from commercially recorded hillbilly and race records. Today, the situation is quite different in both respects. Consequently, the importance of the LC albums has diminished slightly for these reasons alone. Then, there is the problem of the technical quality of the recordings; the point has been made before that "on location" recordings by Victor and Columbia in the 1920s produced material that was technically far superior to these discs cut between 1933 and 1941.

But, beneath the surface noise, the quality of the performances themselves is remarkably high. Alan Lomax, who recorded many of the selections in the field and then edited the four albums, has what I consider a flawless knack for selecting beautiful and/or striking performances. In fact, today's listening audience will take to these recordings even more readily than the audience of the 1950s did. Then, the unsophisticated student of folk music came to the materials with an ear attuned to the smooth-toned pop music of such voices as those of Tony Bennett, Peggy Lee, Frank Sinatra, and the Ames Brothers; if they heard any "folk" music, it was rendered by Richard Dyer-Bennett, Burl Ives, or Paul Robeson. Today, they are used to the gravelly tones of the Rolling Stones, Janis Joplin, or John Hartford.

All these albums are well worth having; performances such as Estil C. Ball's "Pretty Polly," Aunt Molly Jackson's "The Little Dove," Wash Dennis and Charlie Sims's "Lead Me to the Rock," Vera Hall's "Another Man Done Gone," and others, are hard to beat anywhere.

--Norm Cohen

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TEX WILLIAMS ALBUM AVAILABLE

The American Folk Music Archive and Research Center has announced the availability of a new album issue, *Tex Williams Western Caravan* (AFM 711). The selections are from their 1950-51 Capitol transcriptions. The Caravan, an off-shoot of the Spade Cooley band, featured a classic Western Swing sound. Among the twenty-two selections are Tex Williams standards, "Smoke, Smoke, Smoke that Cigarette," "Foolish Tears," and "Leaf of Love." The album is available from the John Edwards Memorial Foundation for \$7.95 plus \$1.00 postage and handling per album. (California residents please add 6% sales tax.) This is a limited issuance album.

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COVER ILLUSTRATION: "Pardee's neighbors" by Frederic Delman. For more information on this illustration, see, Archie Green, Graphics #49, *JEMFQ* 54 (Summer 1979)

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